
JUNE
1966
TO
JANUARY
1968
Rainy Day Women #12 & 35
Blowin' in the Wind
The Times They Are A-Changin'
It Ain't Me Babe
BOB
DYLAN
45
RPM
A
SCRAPBOOK
Tarantula!

BOB DYLAN

June 1966 to January 1968

A SCRAPBOOK

Navigation: Click on any month to go directly to it. Click on the top area (year-month-year) of any page to get back here, same on the prologue and postscript pages. On other pages, click on the ^ to get back here.

The Hottest News On Bob Dylan

By Ralph J. Gleason

BOB DYLAN, the most charismatic figure produced by the music world since Frank Sinatra, continues to make news.

Dylan's first book, "Tarantula," will be published by Macmillan this year. The publisher describes it as "a free-wheeling, sometimes bitter, sometimes comic prose poem" and says that Dylan takes off on a number of subjects "some personal, some public. In language that is original and bizarre he conveys fresh and stunning images" (The publisher got a little carried away there).

And then—"The book is distinguished by symbolic flights of fancy, staccato bursts of satire and the mournful cry of the blues." Wow!

Anyway, the book is apparently coming out. Just exactly when has yet to be announced, but enough of it seems to be in the publisher's hands to warrant all this blurb. This is the second time Macmillan has announced a Dylan book. The original idea was for one to be called "Side One" and it was set, originally, for last October. But it didn't work out. Dylan didn't go through with his project to put out a book of poetry through City Lights either.

Dylan's songs have been gathered into a book, too, and published as "The Bob Dylan Songbook" (M. Witmark; $4.95). There's a nice listing of all the recordings (or most of them, anyway) made of Dylan's songs by other people and the labels they were issued on at the end of the collection of words and music. This is really a chintzy job and Witmark and Dylan's managers ought to be ashamed of it.

★ ★ ★

In the first place, it's just a collection of the songbooks put out as each of his LPs has been issued with the addition of "Like a Rolling Stone" to make it look up to date. Actually, it has most of the best songs through "Bringing It All Back Home." Now and then there's some slight inaccuracy, as though some Sinatra fan did the transcriptions, and there are tunes in there that Dylan says he forgot about writing!

There's a publicity handout biography and a short statement by Bob Shelton of The New York Times, and some pictures from a record session, plus a drawing. It is bound to sell. After all, it's about Dylan, and that's a guarantee.

Then there's to be a biography of Dylan published sometime this year, probably in the fall, by Viking Press. It will be an "unauthorized" biography written by Bob Shelton. And by the time this is out, there should be Dylan articles in every magazine in the country. All the fan mags have been packed with them for several weeks and the KYA Beat has a story in the current issue on the Los Angeles new conference which followed the one here.

Dylan has signed up for an ABC-TV spectacular, no one seems to know just exactly what or when or how or anything, but the deal has been made. He's set to go to New Zealand and to Australia this year, and another tour of England is being lined up right now.

★ ★ ★

Meanwhile the rumors are flying about his marriage. All the wire services, Time and others, tried to check it out (just before he came out here last month) but failed. And there was certainly no sign here. However, the KYA Beat says he is married, has been for a couple of months, and is now with his wife in New York.

Another hot rumor had it that the girl with him on the cover of "Bringing It All Back Home" was actually Dylan himself in drag. But this rumor is definitely not true. It's a real girl, her name is (or was, it may be Dylan now) Sarah Lowndes and she's a New York model.

The San Francisco Examiner, January 16, 1966

SIDE ONE by Bob Dylan gives the young American folk singer's letters, sketches, and impressions, his thoughts and feelings about America and the world today. With a form and vocabulary all its own, "Side One" is wildly funny, rich in imagery and striking juxtaposition of words and phrases.
Major advertising in book review media.

Publishers' Weekly, June 7, 1965

Dylan has a book, tentatively titled "Tarantula," coming out in December. Asked if it was poetry, he said, "What's poetry? It's whatever you call it."

The Los Angeles Times, September 7, 1965

Folk star **Bob Dylan**, whose records usually have titles like "Positively Fourth Street" and "It Takes a Lot to Laugh, It Takes a Train to Cry," has settled on a one-word title for his upcoming book. He'll call it "Tarantula." McMillan will publish.

Philadelphia Daily News, October 13, 1965

"TARANTULA" (*Macmillan*, spring) is the title of a prose-poem which will be the first book by folk singer Bob Dylan, who was the subject of a recent article in the New York *Times* magazine section and whom *Times* critic Robert Shelton has called "the brilliant poet laureate of young America." In the long monologue, the 24-year-old folk singer takes off on a variety of subjects both personal and public, in language that is original and bizarre.

Publishers' Weekly, January 3, 1966

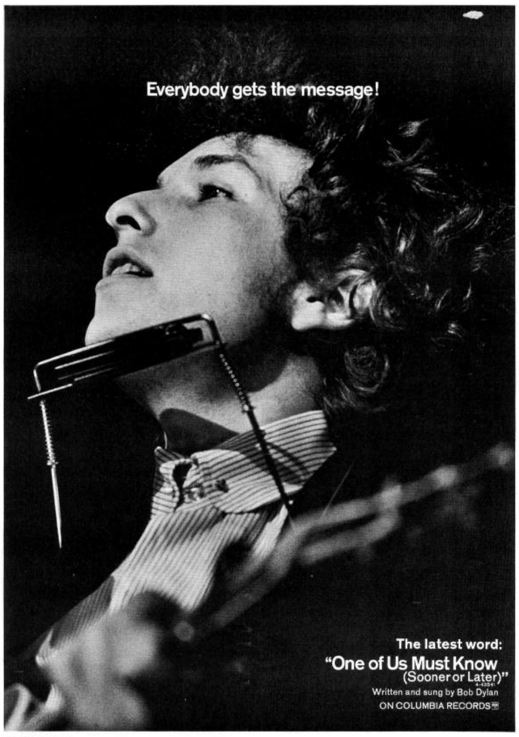
ONE OF US MUST KNOW (SOONER OR LATER) (4:49)
[Dwarf ASCAP—Dylan]

QUEEN JANE APPROXIMATELY (4:55) [Witmark ASCAP—Dylan]

BOB DYLAN (Columbia 43541)

Deejays should come in force for this latest installment of Bob Dylan's highly-personal folk-bluesizing dubbed "One Of Us Must Know (Sooner Or Later)." This one's raunchy, low-down romantic lament essayed with plenty of feeling by the songster. "Queen Jane Approximately" is a medium-paced, twangy heart-breaker.

Cash Box, February 19, 1966



Billboard, February 26, 1966

A.B.C. WILL PRESENT CAPOTE AND DYLAN

A drama by Truman Capote and a folk music show starring Bob Dylan have been added to the list of hour-long programs to be televised next season by the American Broadcasting Company's "ABC '66" series.

The Capote drama, adapted from his short story titled "A Christmas Memory," is about the close relationship of an 8-year-old boy and an eccentric woman in her mid-sixties who is his cousin. Geraldine Page and Donnie Melvin, a 9-year-old actor, will portray the principal roles. Mr. Capote's voice will be heard on the show as narrator.

"A Christmas Memory" was said to be drawn from Mr. Capote's experiences as a child who spent much of his time in Alabama. The drama will be filmed in its entirety on location in that state, beginning Feb. 24. The filming will be done in Snowdoun (population 250) and Burnt Corn (population 300).

Frank Perry, stage and motion picture producer, will be the producer-director of "A Christmas Memory." Mr. Perry said that Mr. Capote would have television credit as author of the script, which he and Mr. Capote prepared.

The New York Times, February 11, 1966

Capote, Dylan Added To List For 'ABC '66'

A drama by Truman Capote and a folk music show starring Bob Dylan have been added to the list of hour-long programs to be televised next season by the American Broadcasting Co.'s "ABC '66" series.

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Hubbell Robinson, who is in charge of production for "ABC '66" said "The Bob Dylan Show" would be taped in July. Dylan is the singer, guitarist and songwriter who alienated many folk purists last summer when he introduced folk-rock, which is folk music sung to a rock 'n' roll beat. In 1963 the Columbia Broadcasting System barred Dylan from the "Ed Sullivan Show" because he wanted to sing a song satirizing the John Birch Society.

The Indianapolis News, February 16, 1966

City 'Sound' May Bring Dylan Back

By PAT WELCH

One of folk music's biggest names, Bob Dylan, will leave Nashville today, reportedly so impressed with the "Nashville Sound" that he plans to return for all future recording sessions.

The curly-haired singer-composer came seeking a "different sound," said spokesmen, "and was very happy with the musicians, the facilities and the feel of the town."

Dylan was too busy writing and recording to talk to the press, but a studio official indicated the 24-year-old performer would do all his future recording at Columbia's studios here, forsaking New York entirely.

COLUMBIA artist and repertoire man Bob Johnston said before last night's session, "I've been trying to get him down here for nine months. Now after working here, I think he agrees with me that Nashville has the finest musicians anywhere."

Johnston indicated Dylan's three days of recording sessions may have started a migration of other folk artists.

Other folk singers Johnston plans to record here include Simon and Garfunkel, whose "Sounds of Silence" has been on Billboard magazine's "Hot 100" for more than three months.

Dylan spent most of his time here hunched over a piano in his Capitol Park Inn room or scrawling bits of songs at a table in the new Columbia studio. He had asked for a closed session "because he's still working on the songs," his manager, Al Grossman, said.

"As yet we don't have a title or a theme for this album," Johnston said. "But of course we'll promote the fact that it was recorded in Nashville. The musicians will be identified in the liner notes."

DYLAN IS in the middle of a concert tour. He was in Memphis Monday night, and will sing in Montreal Friday night.

Future plans, according to his manager, include the publication of his first book. His collected writings will appear in May under the title, "Tarantula."

Dylan would also like to do a movie, his manager said.

"But he wants to do it all himself—write, cast and produce. Some 80,000 feet of film were shot, all by hand-held camera, when Bob was in England, and right now we're working on that, to boil it down to a suitable length," said Grossman.

COMPOSER of many of the current crop of "protest" songs, Dylan was described by associates as "a true poet." "When he's working on an idea, he'll write on the back of an old envelope or anything he can find."

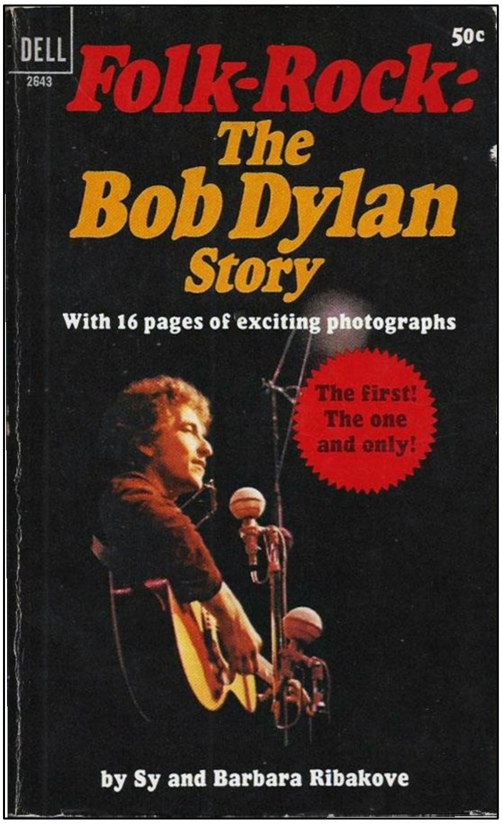
As for his avoidance of publicity, his manager blamed the shortage of time but also mentioned recent misquotes in national magazines.

"They're always looking for something unusual, but Bob doesn't do anything unusual. He just wants to write songs and sing them," said Grossman.

With Tuesday night's record session running from 2 p.m. until 7 the following morning, the singer-composer did not see much of the city.

"But he'll be back in three weeks to finish this album," his manager promised. "And probably for the next one."

The Tennessean, February 17, 1966



FEBRUARY 17

FOLK-ROCK: The Bob Dylan Story. Sy and Barbara Ribakove. Dell Books Original, $.50

A short, surface-skimming biography of the singer who is considered a great poet by his fans. The book follows him from his childhood (as Bob Zimmerman) in a Minnesota town from which he was constantly running away and through his years in Greenwich Village cafés where he developed his highly distinctive style. His career reached a climax of sorts in Forest Hills' stadium when he confounded folk-song purists by appearing with an electrically amplified combo and introducing a new phrase to the vocabulary of modern music—"folk rock." The authors also provide short criticisms of the Dylan records, and 16 pages of photos. *Moved up to February from March to tie in with Dylan's national tour beginning then. There will be Dell promotion in the 23 cities where he will be appearing. A Bob Dylan record album is being sent to wholesalers and reviewers with advance copies of the book.*

Publishers' Weekly, February 7, 1966

Bob Dylan is happening – around the world… and in your bookstore, starting this Summer.

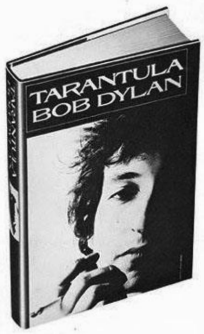
Who is Bob Dylan?

"The brilliant singing poet laureate of young America."
—ROBERT SHELTON, *The New York Times*

A millionaire at 24. "In the space of a few short months… total sales of all Dylan's records soared well into the millions.… It is estimated that he will earn $1.5 million in the next 18 months from composer's royalties alone."
—*New York Herald Tribune*

The subject of a feature story in *Life* (April 10, 1964); a profile in *The New Yorker* (October 24, 1964); a feature story in *Cavalier* (July 1965); a feature story and photo essay in the *New York Herald Tribune's New York* magazine (December 12, 1965); a feature story in *The New York Times Magazine* (December 12, 1965); an interview in *Playboy* (March 1966); and a feature story in *Look* (March 8, 1966). And more to come.

"We don't give a damn about Moses Herzog's *angst* or Norman Mailer's private fantasies. We're concerned with things like the threat of nuclear war, the civil rights movement and the spreading blight of dishonesty, conformism and hypocrisy in the United States, especially in Washington, and Bob Dylan is the only American writer dealing with these subjects in a way that makes sense to us."
—a college senior interviewed by *The New York Times Magazine*



Bob Dylan's first book is free in form—rich with his distinctive imagery, packed with startling comments and unexpected twists of thought. Earthy, bawdy, often wildly funny, *Tarantula* makes a fresh and individual statement about America today.

Tarantula should not be confused with biographies of Dylan in paperback. *Tarantula* is *by* Bob Dylan, the *only* book by Bob Dylan.

- Five pages of excerpts in the May *Atlantic* launch the nationwide publicity
- Major consumer advertising
- Point-of-purchase promotion materials
- 50,000 first printing
- August $3.95

TARANTULA

THE MACMILLAN COMPANY

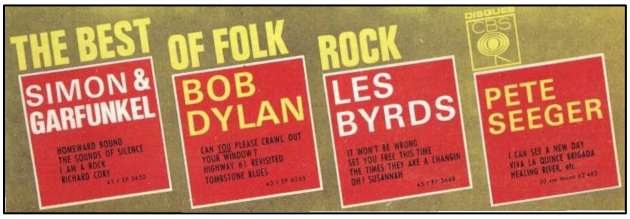
Publishers' Weekly, April 4, 1966



BOB DYLAN

« Can You Please Crawl Out Your Window?

Bob Dylan est vraiment passé du côté des rockers et chacun de ses nouveaux enregistrements est attendu avec impatience. Ce super est entièrement rock avec « Highway 61 Revisited » et « Tombstone Blues » qui dure près de six minutes. Ne pas oublier d'aller le voir sur scène à l'Olympia le 24 mai prochain (CBS 6 265).



Disco Revue (France), Mai 1966

Just a little bit of warning. Bob Dylan is going to be in abundance quite soon with the release of his next album, "Blonde on Blonde." Get ready for it.

* * *

Fitchburg Sentinel, May 25, 1966

RAINY DAY WOMEN # 12 & 35 (2:26) [Dwarf, ASCAP—Dylan]

PLEDGING MY TIME (2:06) [Dwarf, ASCAP—Dylan]

BOB DYLAN (Columbia 43592)

Bob Dylan is a cinch to stir up plenty of excitement with this latest self-penned entry called "Rainy Day Women #12 & 35." This one's a rollicking, honky-tonk-ish blueser essayed in a contagious good-natured style by the songster. "Pledging My Time" is a low-down, funky soulful blues-soaked romancer.

Cash Box, April 2, 1966

14 New Songs From Bob Dylan

HOLLYWOOD—Bob Dylan has just completed a brand new album, entirely recorded in February in Nashville. The A&R work was done once again by Bob Johnston.

In an exclusive to *The BEAT*, we have learned that Bob's new LP will be a *double-set*—two records contained in the album which will be titled "Blonde on Blonde."

On the first side of the album, the new songs will be: "Rainy Day Women, #12 & 35;" "Pledging My Time;" "Visions of Johanna" (this one is the longest on the side, seven minutes and thirty seconds); "One of Us Must Know (Sooner or Later);"

Second side of the album contains "I Want You;" "Memphis Blues Again;" "Leopard-skin Pill-Box Hat;" and "Just Like A Woman."

The first side of the second record in the set will offer "Most Likely You Go Your Way and I'll Go Mine," "Temporary Like Achilles;" "Absolutely Sweet Marie;" "4th Time Around;" and "Obviously 5 Believers."

The fourth and final side will contain only one song—11 minutes, 23 seconds—entitled "Sad Eyed Lady of the Lowlands."

It's a brand new album by a singer-composer who managed to revolutionize the pop music industry during 1965. It's a new year now, and a slightly different pop scene. But we might just be in for another revolution from the very revolutionary Mr. Dylan.

KRLA Beat, May 28, 1966

Now the man who makes the trends...



has invented a whole new bag.

Nobody can top Bob Dylan. Except Bob Dylan. And he never stops outdoing himself.

The others follow where Dylan leads. But they don't catch up. First it was folk. Then folk-rock. Now: a completely original bag so new it doesn't even have a name. Yet.

As Dylan goes, so go the charts. But don't try to pin him down, because just when you think you've got him pegged and neatly classified . . . he's off in a new direction. Exploring new worlds of music.

Bob calls his new single "Rainy Day Women #12 & 35." Think the title's wild? Wait until you hear the sound.

Send today for your preview copy of the new Dylan single, "Rainy Day Women #12 & 35". 4-43592

COLUMBIA RECORDS

51 WEST 52 STREET, NEW YORK, NEW YORK 10019

ATTENTION: MR. SAL FORLENZA DEPT. B

☐ Dealer ☐ Disc Jockey ☐ Distributor ☐ Jukebox Operator ☐ Other

A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC.

FRAGILE HANDLE WITH CARE

Jot your name and address on the label above. Check your occupation. Then clip it. Mail it to us and we'll rush you a fresh-pressed single. But act now. Offer expires April 4. You'll soon find out why Bob Dylan has a flock of imitators. But no competition.

Billboard, April 2, 1966

HOLLYWOOD:

It was just a year ago that Esquire Magazine went to press with an issue devoted to the youth market. Contained in that special was a center spread of photos and bios designating the twelve adults in America whose work determines what teen-agers "say, think, wear, sing and do." Among those involved in "song" were Phil Spector, Berry Gordy Jr., Burt Bacharach and Jack Good.

Since the one time President of the Oxford University Dramatic Society is no longer associated with Shindig (and Shindig is no longer associated) we thought we should offer a couple of possible alternates for this summer season.

Bob Dylan's name comes to mind immediately. It was late last summer that "Like A Rolling Stone" puissantly steamed up the national charts while Dylan disciples pursued with an avalanche of sociological song. His impact continues and should be further extended with the new double pocket Columbia LP "Blonde On Blond" being released this week. If there is to be one spokesman for this generation then Dylan would have to be the man.

Another name which is not quite so obvious is Brian Wilson. Wilson is no longer just a growing boy. He has come of age. Matured beyond those motor scooting, hot rod and surfin' songs that made his group the tuff, fab, dyno and out of sight Boss Beach Boys. In less than four years the quintet has topped the 12,000,000 mark in sales for Capitol. But their songs are no longer merely a representation of various fads. They are much more a social commentary on America's youth. "I Get Around" was, perhaps, the first "breakthrough" for the Beach Boys—a penetrating study of tender age—a yearning for acceptance by a jaded juvenile who has no majestic ambition. From Hondas to Rhondas to their latest album "Pet Sounds", Wilson has produced every cut and written most of the songs.

"Pet Sounds" is a warm dedication to young love—a philosophical and musically inspired work of art. Sharing the honors with Wilson are Tony Asher, Terry Sachen and Mike Love who participated in creating some of the lyrics to Wilson's imaginative melodies. It would be impossible for us to select a favorite from the thirteen cuts in the album. One moment, for example, we're sure it's the oriental flavored march "I'm Waiting for the Day". But that's only because that's what's tweeting on our hi-fi. A moment or two later it's the instrumental "Let's Go Away For Awhile" because that's the next track. Or the rhythmic examination of the impermanence of young love which is titled "Here Today".

Altogether it's the most monumental LP, to our ears, since "Rubber Soul". An eight track-thirteen cut leviathan. A testimony to the contention that this is the finest contemporary vocal group in the country. And to the almost limitless capabilities of Brian Wilson, boss of the Boss Beach Boys.

Cash Box, May 28, 1966

NEWPORT FOLK FESTIVAL

NEWPORT, RHODE ISLAND

Thurs. • Fri. • Sat. • Sun. • July 21 • 22 • 23 • 24

Four Evening Concerts: Thursday, Friday, Saturday, Sunday
Three All-Day Events: Friday, Saturday, Sunday

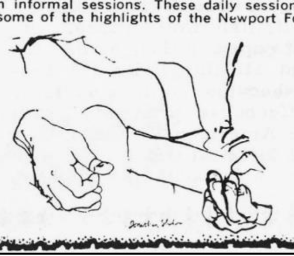
THURSDAY, 8:00 P.M.—Judy Collins, Dick & Mimi Farina, Buffy Sainte-Marie, Phil Ochs, The Pennywhistlers and many others.

FRIDAY, 8:00 P.M.—Theo Bikel, Jimmie Driftwood, Jack Elliott, Flatt & Scruggs, Clark Kessinger, Brownie McGee & Sonny Terry, Grant Rogers, Howling Wolf and many others.

SATURDAY, 8:00 P.M.—Chuck Berry, Jimmie Driftwood, Billie & Dede Pierce, Joseph Spence and many others.

SUNDAY, 8:00 P.M.—Bob Dylan, Jack Elliott, Carolyn Hester, Jim & Jesse McReynolds and many others.

DAYTIME EVENTS—Traditional folk crafts including a mountain potter, wood carver, weavers, lobster trap maker will be some of the many new things at the 1966 Newport Folk Festival. Friday, Saturday and Sunday, country musicians, blues players and city folk will provide music all day in informal sessions. These daily sessions have contained in the past some of the highlights of the Newport Folk Festival.



In addition to the four days of concerts, a special day designed for children will be held July 20. Oscar Brand, Theo Bikel, Judy Collins, Jimmie Driftwood, Bessie Jones, Jean Ritchie, Buffy Sainte-Marie, and children from the local area will participate.

George Wein, Tech. Producer

Evenings: $3.50, 4.50, 5.50 Per Concert — All Seats Reserved

All-Day Workshops: $2.00 Per Day
Children's Day Program (July 20): $1.50 all-day ticket
Box Seat information on request — Programs subject to change

SPECIAL DISCOUNT: Deduct 20% from the list price of tickets for all concerts if purchased by mail before May 15th.

On Mail Orders add 25 cents to NEWPORT FOLK FESTIVAL, Newport, R. I.

The Broadside (Mass.), May 11, 1966

FOLKSINGER KILLED IN CRASH ON COAST

CARMEL, Calif., May 1 (UPI)—Richard Fariña, the folksiger, was killed in a motorcycle accident here last night only a few hours after publication of his first novel.

Mr. Fariña, 29 years old, a native of New York City and brother-in-law of another folksinger, Joan Baez, was thrown from a motorcycle driven by a friend.

Officers of the California Highway Patrol said the motorcycle appeared to have been traveling at a "terrific" speed when it skidded off a road, sailed over a five-foot bank and plunged through two fences.

Mr. Fariña was killed instantly and the driver, William Hind, 29, of Pacific Grove, Calif., was taken to a hospital with serious injuries.

Mr. Fariña's novel, "Been Down So Long It Looks Like Up to Me," was published in New York yesterday by Random House. He had appeared at an autograph party in Carmel a few hours before the accident.

He and his French-born wife, the former Mimi Baez, had recorded two folk albums. They moved to the Carmel area three years ago.

Mr. Fariña studied engineering and literature at Cornell University before embarking on a singing career.

The New York Times, May 2, 1966

Hit Parader HOROSCOPE

by Larry Sohmer



THIS MONTH'S FEATURED STAR **BOB DYLAN**

The Bob Dylan horoscope is a study in contrasts, as might be expected in view of the amazingly complex nature of this extraordinary composer, entertainer -- and revolutionary. Contrast shows up in the very basic feature of the chart, which tells us that *Bob is a Taurus-Gemini cuspal,* and as such is endowed by the planets with two almost wholly divergent sets of zodiacal influences. However, as the actual birth house is Gemini, there is little doubt that the essential Dylan character is influenced more by Mercury-dominated Gemini, an air sign, than by the down-to-earth practicality of the cuspal twin, Taurus. We might mention here that the main ingredients of the Gemini personality are *insatiable curiosity, intuitive scholarship, quick changes of viewpoint or direction, sensitivity, unusual talent in the arts, and fantastic versatility* -- and Bob seems to possess all these qualities in abundance. But he also has the Moon (exalted) in Taurus, an extremely important factor, for this denotes method in work habits, dependability in friendships, and furthermore allies talent with the ability to make money.

Bob Dylan has now passed safely through the 24th year of his existence. This 24th year saw his destiny back again under the influence of his natal house after he had completed two full cycles of all twelve houses. This usually signifies a final maturing of bodily structure, of life plans, of mental attitudes, and, in Bob's case, of artistic aims. *The "Dylan style," we may assume, has now reached an unchangeable permanency, not to be greatly altered in the future.* As we all know, Bob's efforts in the past were often experimental; he seemed to be groping for an identity. This is past history. The search for an identifiable personality is over, and Bob Dylan emerges a finished artist, an impressive luminary who has fired the imagination of the entire world of entertainment. His signs indicate an enduring success over many years. Whether you choose to call it "folk-rock" or "rock-folk," the art that Bob Dylan personifies will be with us for a long, long time to come.

But what specifically does his chart reveal in regard to Bob's immediate future? First of all, we see several risky periods during the next twelve months when it will be in Bob's interest to remain fully alert, and exercise all due precaution. August, for instance, is a tricky month, when a person considered a friend may show up in a very unfavorable light. October 12th to 19th is vulnerable to finances. No quick decisions should be made in this sector while the risk phase lasts. An emotional upset is scheduled to occur around the time of the winter solstice (Dec. 22nd) when Bob will be wondering whether or not he should remain in a certain situation. We see Mr. Dylan disturbed by something occurring next February or early March, involving one of his songs. It is probable he will be totally opposed to the way his lyrics are used to further a cause he has little sympathy with, and will resent strongly this type of exploitation.

On the plus side the Dylan chart shows an almost unbroken success pattern, a continuation of what has by now become a habit with this phenomenal individual. Somewhat startling, though, the chart reveals that *Bob will gradually become more conservative, much to the chagrin of a certain segment of his fans. Don't be surprised if one day you see him taking part in a Bach festival!* In any case you may be sure Bob Dylan will never stand still, but will continually seek, in true Gemini fashion, for the wonders just beyond his reach. His signs promise that the name Dylan will make news far into the future, and he is assured an honored place in the pantheon of great stars.

Hit Parader, June 1966

September Books

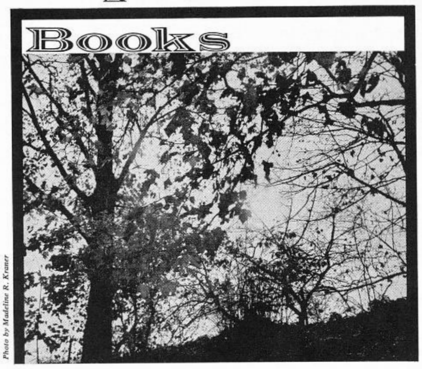


Photo by Madeline R. Kramer

some early fall campaigns

Here, in this article on major September campaigns, and in the "Previews: Fall-Christmas" and "Tips" sections of this PW we call attention to some fall books that seem among the most promising. Postponements will occur, and additions to lists will be made, but one is already entitled to feel hopeful about the sales possibilities of a fall season that starts off auspiciously in September with an array of new fiction by Bernard Malamud, Alistair MacLean, Edwin O'Connor, Christina Stead, Mika Waltari, Richard Powell, Iris Murdoch, Allen Drury, Georges Simenon, Agatha Christie, Mark Harris, Nigel Balchin and Evan Hunter, among others. In nonfiction we can look forward in September to books by Pierre Salinger, Anita Loos, Han Suyin, Harold Macmillan, Art Buchwald, Sam Levenson, Marianne Moore, S. J. Perelman, H. V. Morton. Hedy Lamarr's autobiography is due. Bob Dylan speaks out. There are major new gift books, everything from art to golf. And Lyndon B. Johnson writes about "This America."

Publishers' Weekly, June 6, 1966

TARANTULA by Bob Dylan ($3.95, tent.) contains the popular folksinger's sketches and impressions which convey his thoughts and feelings about America and the world today. Written in his own unique vocabulary and style, the book is earthy, rhythmic, vivid and rollicking.

Major consumer advertising includes a full-page announcement in the New York Times Book Review and ads in college publications.

Five pages of excerpts in the August Atlantic will launch nationwide publicity.

Point-of-purchase promotional material for bookstores includes a shopping bag and a large novelty button with a portrait of Dylan on it and "Tarantula!" imprinted across his hair.

First printing, 50,000 copies.

Publishers' Weekly, June 6, 1966

Bob Dylan, the writer-folk-singer, just bought an apartment house in Murray Hill.

The Pittsburgh Press, June 1, 1966

"Protest singer" Bob Dylan may have to switch to overdog-songs soon — he just bought a N. Y. apartment building...

The News Herald, June 8, 1966

Hollywood Chatter---

Dylan 'Flops' in France

By RONA BARRETT

Bob Dylan, was a big flop at the Olympic Theatre in Paris. Despite the anti-Viet Nam war feeling in France, the predominantly teen-age audience booed and catcalled as Dylan sang 45 minutes of anti-war ballads. In the second half of the program, he switched to Rock 'n' roll, which pleased the audience a little, but not enough for cheers and encores.

The Morning Star, June 14, 1966

A Change Of Signals At Newport

The Newport Folk Festival has announced several changes in the 1966 festival, July 21-24, at Newport, R.I. The Sunday afternoon concert, which in the past has featured aspiring young talent, will be entitled "New Directions" and present established artists who are attuned to contemporary tastes. Eric Andersen, composer of "Violets of Dawn," Tom Rush, The Blue Project, Rosalie Sorrels are among the artists who will appear.

Still within the folk idiom, although not well known to fans in this country, are Andrew and Paul Tracey from the Broadway hit show, "Wait a Minim." The Tracey brothers, from South Africa, play a varied assortment of native instruments. The festival will gain these two fine performers from Broadway, and lose two others to Hollywood.

Theodore Bikel, following his success in "The Sound of Music" and "The Russians Are Coming," has a commitment for another film. Bob Dylan, who has appeared at the last three festivals, also will be making a movie and be unable to attend.

The Boston Globe, June 19, 1966



disques actualité

PAR GÉRARD LE COAT

FOLKLORE

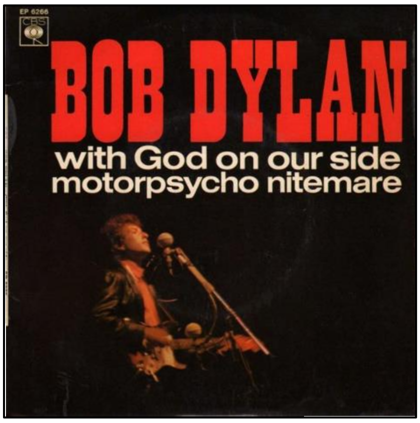
Bob Dylan



CBS EP 6266

On l'aime ou on ne l'aime pas, spécialement à cause de son timbre de voix, volontiers nasal dans le grave et forcé dans l'aigu. Mais on ne peut lui reprocher de « n'être pas dans le ton », car il a su retrouver cette spontanéité qui devait servir les « Minstrels » d'autrefois, plus que toutes les recherches techniques actuelles.
Dylan raconte nos misères d'hommes de 1966, nos problèmes et nos satisfactions, comme ses prédécesseurs du siècle dernier se faisaient chroniqueurs de la guerre de Sécession ou du « Gold Rush ». « With God on our Side » formule très bien les réactions de millions de gens à la lecture des journaux, en face de la violence issue de la guerre.

L'Illustré (Switzerland), June 2, 1966



CBS EP 6266 (France)

Yale Bowl Pop Series To Open with Supremes

NEW HAVEN (Special)—Four "name" acts in the world of entertainment have been scheduled to appear in Yale Bowl this summer in the 1966 Pops Concerts Series.

The shows, sponsored each year by the New Haven Junior Chamber of Commerce, in co-operation with local sponsors, support more than 50 different Jaycee projects.

The season will begin July 9 with The Supremes.

Their appearance is part of a schedule that has filled their last year with 25 TV shots, a tour of Europe, and one-nighters in places like Yale, San Francisco's Cow Palace and Manhattan's Philharmonic Hall.

On Aug. 6, Bob Dylan will be singing the folk tunes he has composed. Dylan rates as perhaps the top folksinger in the U.S. today.

The final concert of the summer will feature Herb Alpert and the Tijuana Brass called "the hottest attraction in music today," two LP's, "Whipped Cream and Other Delights" and "Going Places," have been No. 1 and 2 in the country for weeks. And their three previous albums are in the top 50. Add to this a Grammy Award they won a few weeks ago.

All concerts begin at 8:30 p.m. All seats are reserved. For information on season or block tickets please write to The New Haven Pops, Inc., Box 1892, New Haven or call 562-4042.

Hartford Courant, June 5, 1966

Back on Stage

Bob Dylan and Peter, Paul and Mary will co-star at Shea Stadium Aug. 13. It will be Mary's first postbaby appearance.

The Salt Lake Tribune, June 12, 1966

Here We Go Again: Saturday night was to have been Bob Dylan night at the Convention Hall but . . . funny thing about that. Dylan was penciled in on the Community Concourse schedule but the local producer, who is sometimes (to say the least) not always able to produce, didn't. We're told, however, that Dylan is eager to pick up some San Diego coin, so he'll probably be in sometime before the year is out.

San Diego Union, June 26, 1966

new haven POPS concerts, inc.

....at yale bowl

JULY 9 THE SUPREMES Sponsored by Silly Putty Ticket Prices $3.00 and $4.50

AUG. 6 BOB DYLAN Ticket Prices $3.00 and $4.50

AUG. 12 HERB ALPERT AND THE TIJUANA BRASS Sponsored by United Illuminating Ticket Prices $4.00 and $5.50

ADDED JAYCEE SPECIAL — JULY 23 — THE BOB HOPE SHOW

Sponsored by: BIC BALL POINT PENS – NEW HAVEN SAVINGS BANK

TICKET PRICES: $4.00 and $5.50

For tickets write or call NEW HAVEN POPS CONCERTS, Inc. P.O. BOX 1892, New Haven, Conn. Phone 562-4042

SEASON TICKETS: $18.00

NEW HAVEN JAYCEES

Hartford Courant, June 5, 1966

Intermission—

City's Share Of Road Shows Is Slim Compared To Others

"We have suffered from things that come through that aren't good," says Mr. Foley in analyzing Memphis as a road stop. Mr. Barbour speaks of ever-higher costs of touring—especially for musicals or shows requiring expansive sets—as a deterrent.

Summer prospects for variety shows are bullish, mostly at the Mid-South Coliseum although Bob Dylan, the folksinger-philosopher, is due for a return date at The Auditorium a little later.

The Commercial Appeal, June 22, 1966

...ntracts Unsigned ... Concert Board ...r Fall Schedule

By DAVID MOLYNEAUX
Associate Editor

...ncert Board still has hopes for two concerts in the fall, ...far no one is under contract.
...ly "Where the Action Is" and Count Basie are so far ...ed for Greek Week (Oct. 1) and Homecoming (Oct. 8) respectively.

Henry Mancini and Bob Dylan were the original entertainers on the Concert Board list for the fall. Rick Weinstein, who is directing the student board from his home in Indianapolis, is waiting to hear from Dylan's agent, but seems to have scrapped Mancini.

Dylan would be here Sept. 17.

...f Attacks ...lless Line Beer Joints

By JOHN MILLER

against Oxford becoming ...ssive gas station and beer

The Miami Student (Oxford, Ohio), June 10, 1966

DON'T MISS BOB DYLAN

SATURDAY, AUGUST 6, 8:15 P.M.

YALE BOWL

NEW HAVEN JAYCEES

FOR TICKETS WRITE OR CALL: NEW HAVEN POP CONCERTS P. O. BOX 1892, NEW HAVEN, CONNECTICUT • 562-4042

NEXT ATTRACTION

Shea Concerts May Be Dropped

It looks like those summer concerts at Shea Stadium may be dropped. Last Saturday's show, starring "Batman", proved a fiasco, with the promoters losing nearly $100,000. Of the stadium's 55,000 seats, only 5,000 were filled for the afternoon show with about 6,000 sold for the night show. "Batman" (Adam West) pocketed $20,000 for the two shows. Plans were to present Duke Ellington and Ella Fitzgerald on July 23 and Bob Dylan on August 13 but a decision whether the concerts will be staged is due any day now.

Long Island Star-Journal, June 30, 1966

Yale Bowl Pops Concerts To Feature Stars

Four big names in entertainment will headline this summer's Pops Concert in Yale Bowl — the Supremes, Bob Dylan, Herb Alpert and the Tijuana Brass. As an added Jaycee attraction, Bob Hope will appear in a special show.

The Pops, presented by New Haven's Junior Chamber of Commerce in cooperation with local sponsors, have been a top event of New Haven's summer season for a number of years. The money goes to support Jaycee civic activities, more than 50 different projects.

The season will kick - off July 9 with the Supremes. They will be followed July 23 by Bob Hope and his special show, sponsored by the New Haven Savings Bank and Waterman Bic Pens. Next to appear will be Bob Dylan, Aug. 6. Herb Alpert and the Tijuana Brass, sponsored by United Illuminating, will wrap up the '66 Pops, Aug. 12. All concerts begin at 8:30 p.m.

Daily Advocate, June 23, 1966

Cash Box ITALY

From CGD we have received a package containing their new releases of their international repertoire. First of all we have paid special attention to the first disc released by CGD under the CBS mark, which, even if no official announcement has been given, is now distributed by CGD. These first discs include two **Bob Dylan** releases: "Highway 61 Revisited" b/w "Can You Please Crawl Out Of Your Window?" and "The Times They Are A-Changin' " b/w "Subterranean Homesick Blues." These records are introducing for the first time to our public the great talent of **Bob Dylan.**

Cash Box, June 4, 1966

weeks . . . Bob Dylan's new LP is a two LP set called "Blonde on Blonde" and is due out this month . . .

The San Francisco Chronicle, June 15, 1966

of four albums due out on the Angel label this week . . . **Bob Dylan's** next LP release for Columbia will be a double-LP set, "Blonde on Blonde" . . . **Bob Holiday,** who plays Superman in the Broadway musi-

Variety, June 29, 1966

Hall at the UC Berkeley campus . . . Bob Dylan's new LP (it's actually a two LP package) "Blonde on Blonde" has one song that runs one entire side of a disc . . .

The San Francisco Chronicle, June 22, 1966

BOB DYLAN . . . . **I WANT YOU**
(Columbia) . . . . **Just Like Tom Thumb's Blues**
Bob Dylan's "I Want You" (Dwarf) puts this pace-setting cleffer-singer on another one of his offbeat poetic ballads delivered with an arresing sound. "Just Like Tom Thumb's Blues" (Witmark*) is also an unusual entry which the Dylan fans will dig.*

Variety, June 22, 1966

I WANT YOU (2:57) [Dwarf, ASCAP—Dylan]
JUST LIKE TOM THUMB'S BLUES (5:36)
BOB DYLAN (Columbia 43683)

Hot-on-the-heels of his "Rainy Day Woman #12 & 35" triumph, Bob Dylan comes up with another sure-fire blockbuster candidate. This one's tabbed "I Want You" and it's a medium-paced, blues-soaked plea for romance with an infectious, repeating rhythmic riff. On the flip the songster dishes-up a moody rendition of his popular "Just Like Tom Thumb's Blues."

Cash Box, June 25, 1966

BOB DYLAN—I WANT YOU (Prod. by Bob Johnston) (Writer: Dylan) **(Dwarf, ASCAP)—**Unique, easy-go lyric ballad with solid dance beat backing should quickly replace his hit, "Rainy Day Women Nos. 12 and 35." Flip: "Just Like Tom Thumb's Blues" (Witmark, ASCAP). **Columbia 43683**

Billboard, June 25, 1966



Billboard, June 25, 1966



This quartet will light up the TV skies in the coming season on "ABC Stage '67." Top (l. to r.): Mike Nichols in "The Many Worlds of Mike Nichols"; Geraldine Page, in Truman Capote's adaptation of his haunting short story, "A Christmas Memory." Lower (l. to r.): Joanie Sommers in "Flip Side," a light-hearted musical treatment of today's tyranny of the teen-ager, and Bob Dylan, composer-singer of significant contemporary songs in a program of his music, his friends, and his world.

The Boston Globe, June 19, 1966

NEWS

FROM COLUMBIA RECORDS

June 29, 1966

COLUMBIA INTRODUCES NEW PACKAGING CONCEPT IN BOB DYLAN'S DOUBLE-LP SET "BLONDE ON BLONDE"

Columbia Records has introduced a marketing innovation in the teen-age field with the release of the new, two-LP set "Blonde on Blonde" by Bob Dylan. The album, which presents two records of nearly all new material, is probably the first of its kind by an artist who appeals primarily to the teen-age and young-adult markets.

Several unusual features make "Blonde on Blonde" an excitingly original and striking record package. The front and back covers of the album unfold and form a full-color 12" & 26" portrait of Dylan by the well-known photographer Jerrold Schatzberg. Since instant identification of the album is provided by the eye-catching photo, Columbia uses a minimum of printed copy. Only the logo and the catalog number appear on the album cover. The title appears only on the spine of the LP and the record labels.

Press & Public Information/51 West 52 Street, New York 10019/Telephone (212) 7654321



Columbia 4-43683 (USA)

Stage '67 Projects to Date

OTHER

The World's Most Beautiful Women (documentary)	L. Spigelgass		Louis Jourdan, host
The Brave Rifles (documentary)			Arthur Kennedy, narrator
The Bob Dylan Show (musical documentary)		Don Pennybacker	Dylan & Co.
The Kennedy Wit (television essay)			Jack Paar, host

Variety, June 29, 1966

The San Francisco Examiner, June 19, 1966

The Los Angeles Times, June 19, 1966

Palo Alto Times, June 27, 1966

Record-Listening Isn't Work, Immigration Dept. Decides

Two Ontario musicians who recently made a recording with folk-singer Bob Dylan were granted admission to the United States Tuesday—without working papers—to go to New York City to hear the recording.

The musicians—Jaime R. Robertson of Toronto and Richard F. Manuel of Stratford—had not applied for working papers because they didn't consider a listening session "work." They were "admitted as visitors" by Special Inquiry officer Aaron Malton of the Immigration & Naturalization Service at a hearing in the immigration offices at the Peace Bridge.

Mr. Robertson, a guitarist, and Mr. Manuel, a pianist, have performed in this country several times, with working papers. They learned working papers were necessary for the New York City session when they applied at Toronto for entry into the U. S. The pair will enter this country again in August, with working papers, to go on tour.

CHAPLAIN CITED FOR BRAVERY

SAIGON (AP) — A Southern Baptist chaplain who made nearly a dozen trips carrying wounded soldiers under enemy fire to an evacuation point has been awarded the Silver Star for bravery. The chaplain, Billy R. Lord, from New Iberia, La., says:

"I'm not a fighting man, but I want to be where my men are when they're in a fight."

Buffalo Evening News, June 29, 1966



GO, June 24, 1966

'The Great Sayings Have Been Said'

Anti-Hero Bob Dylan Has Changed Themes Of Pop Music

By Philip Werdell
For Newspaper Enterprise Assn.

Folk rock, the latest in pop music, is Bobby Dylan.

But this is not just a new fad, like a new dance. Dylan has changed the whole nature of pop music.

Today, the word is out to song writers in the industry that they had better listen to their Dylan.

For generations, pop music has been built upon superstars singing about superdreams and superdepressions. If Dylan is the new hero, it is because he is an antihero.

"I would not want to be Bach, Mozart, Tolstoy, Joe Hill, Gertrude Stein, or James Dean," sings Dylan. "They are all dead."

For years adults explained pop music and its idols on the grounds that their children could find no real heroes in modern society. Everything is relative, every idea open to criticism, every leader fallible—so youth creates its heroes.

Strange Hero

But what a strange hero, this Dylan.

He's unabashed, non-conformist, unpretentious and not particularly heroic. "The great books have been written. The great sayings have been said," says Dylan. And, therefore, it's quite logical that the great people are dead. With this philosophy, Dylan lives in the hearts of American youth.

You could see it coming with James Dean. What was going to happen to the 'rebel without a cause" when he himself realized that there was no cause? He would say with Dylan "I define nothing. Not beauty, not patriotism, I take each thing as it is, without prior rules about what it should be."

He just tells it as it is whether "standing there watching the parade" or "on the pavement thinking 'bout the government." To preface his songs, Dylan says. "I am about to sketch you a picture of what goes on around here sometimes. Though I don't understand it too well myself, what's really happening."

Dylan has taken the flimsy illusions of pop music and "brought it all back home."



Bob Dylan leads folk rock movement

The average mother who really takes the time to listen to Dylan will say something to the effect of "What is the world coming to?" or "I hope my little Johnny will have learned enough at home to disregard this trash."

'A natural reaction, but maybe it isn't all that bad. Dylan does not preach nihilism. His "message," and he hates that word, is not pessimistic. He only says, "I have given up an attempt at perfection."

"Now ," he asks, "what's so bad about that?"

Dylan doesn't "define" beauty, but he does not say that it does not exist. Far from it. He is laughing at himself but sincere when he says, "I'm a poet and I know it."

One newspaper article found that many Harvard students believe Dylan is the only poet who speaks to their generation. His songs read like the free verse of the "beat poets." The images are not obscure, and the rhythmic rock music give a simple form to the chaotic stream of impression and words.

Maybe Dylan is not a literary great, but he is literary, and he does take his "art" seriously. Cultural snobs will not be satisfied, but that's democracy.

The same holds true of patriotism. Dylan hardly writes modern editions of the "Star-Spangled Banner," but, on the other hand, you have to read the daily newspaper to keep up with what he says in his songs.

This is a quiet new form of patriotism — informed democracy.

Tries His Best

Possibly it is too early to know if pop music is really changing. Bob Dylan and folk rock might go out as fast as they came in. Dylan himself hints that this might be human nature. In his tune, "Maggie's Farm," Dylan concedes, "I try my best to be just like I am, but everyone wants me to be like them."

There are plenty of people trying to be like Dylan. Like every pop star, he has a countless number of imitators—The Byrds, The Turtles, Sonny and Cher, Donavan, even, at times, the Beatles.

It is probable that none of them will make Dylan be like them, but it is the first warning sign that his antihero philosophy may not have very many buyers. Folk rock, with its new antiromantic and antiapathetic message, might become a victim of its own popularity.

Scout Church Award Given

Gary Lemmon, son of Mr. and Mrs. Fred Lemmon, 1212 Laura lane, Marion, has been presented the Boy Scout God and Country Award in ceremonies at the First Methodist Church in Herrin..

The award is presented for church attendance and active participation, bible studv and other activities.

Gary is a member of Troop 16.

Dongola Social

The sixth annual Ice cream social and homecoming will be held at the community center in Dongola Saturday at 6 p.m. Local talent will provide entertainment. The public is invited.

The Southern Illinoisan, June 21, 1966



CBS 2307 (West Germany)



CBS S 62 694 (West Germany)

talent of Timmy Hardin..... *Bob Dylan* has written a song for "The Paul Butterfield Blues Band" who are appearing locally at the Whiskey A Go-Go in Los Angeles....*Bobby Vee* and *Jackie DeShannon*, are co-

Hit Parader, July 1966

Lots of new albums and singles in local stores this past week with promises of many more to come.

Biggest selling and hottest new album is the long-awaited Bob Dylan two-record package, "Blonde on Blonde." Stores are having a tough time keeping this one in stock.

The album contains lengthier version of Dylan's last hit, "Rainy Day Women No. 12 and 35," his new single, "I Want You," as well as "Pledging My Time" and "Sooner or Later" two early Dylan singles.

Several cuts are on the quiet side, giving a bit more subdued and less screaming portrait of the poet-songwriter than in his previous album.

Personal favorite among the new cuts are "Just Like a Woman" and "Memphis Blues Again."

is titled "Mother's Little Helper" and it too may not get a lot of airplay.

Subject matter of the song is some mothers' dependency upon pills to make it through the day. Needless to say this might arouse ire in certain quarters.

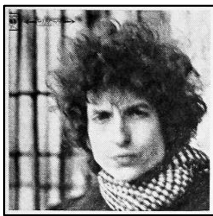
* * *

The Byrds, who will be appearing in Pittsfield later this month, have released a new single, "5D" and have a scheduled album release soon.

* * *

"5D" is good solid sound, a bit of departure from the strong "raga-rock" rhythms usually associated with the group but it should catch on. Lyrics, written along with

The Springfield Union, July 2, 1966



BLOND ON BLOND—Bob Dylan—Columbia C2S 841/CS 9317

Bob Dylan is sure to stir the fires with this double disk entry containing, in addition to his last hit "Rainy Day Women #12 & 35" and his current chart single "I Want You" a host of his recent pennings. Notable on the set is "Sad Eyed Lady of the Lowlands," which occupies the entire side of one of the disks. The package should prove to be a red hot sales item.

Cash Box, July 9, 1966

New Dylan LP Stirs Up Big Sales Action

NEW YORK—Columbia Records has introduced a marketing innovation in the teen field with the release of the new, 2-LP set "Blond On Blond," by Bob Dylan. The package is enjoying an enormous pre-release sale, with 15,000 copies already ordered in the San Francisco market alone.

To make the set more attractive, the album features nine black-and-white photos of Dylan, while the front and back covers form a full-color, 12" x 26" portrait of the artist. A minimum of printed copy is used on the LP.

Cash Box, July 9, 1966

BLONDE ON BLONDE

BOB DYLAN—Columbia C2S841.

Deluxe two-record set from the prophet of the folk generation. The medusa look-alike does his "Rainy Day Women 12 x 35" and his newer "I Want You" in addition to other lengthier ruminations—most notably a 15-minute "Sad-eyed Lady." Stoned smash.



Record Week, July 9, 1966

POP SPOTLIGHT

BLONDE ON BLONDE

Bob Dylan. Columbia C2L 41 (M); C2S 841 (S)

Uniquely packaged, two-record set contains 14 Dylan-penned tunes, including his hit, "Rainy Day Women #12 and 35" and his current chart-climbing single, "I Want You." With a full-color, 12 by 26-inch photo of the folk singer on the cover, and nine black-and-white photos inside, the LP will be an immediate smash hit with his multitude of fans.



Billboard, July 16, 1966

Presley's 'Paradise,' Bob Dylan, Kay Starr's 'Tears,' Sarah Vaughan, Ros, Paul Butterfield Top New LPs

BOB DYLAN: "BLONDE ON BLONDE" (Columbia). Bob Dylan, the most influential personality on the current pop scene is showcased here in a double-LP containing a couple of his recent single hits and many new songs. Dylan's stature as a disk artist no doubt derives from his writing ability because his performing talent wears thin rather quickly. The lack of variety in his voice is all the more glaring in this two-ply package. One full side of an LP is devoted to "Sad Eyed Lady of The Lowlands," one of his more pretentious poetic flights, which in this case is an imposition on the patience of his most dedicated fans. Dylan registers better on tunes like "Most Likely You Go Your Way and I'll Go Mine," "Leopard-Skin Pill-Box Hat" and "Rainy Day Women."

Variety, July 6, 1966

Dylan Disks Showcased

NEW YORK — "Blonde on Blonde," a new two-LP Columbia package, features Bob Dylan in several ways. The disks, performed by Dylan, contain all original Dylan songs, most of which have not been recorded before. The front and back covers of the album unfold and form a full-color 12-by-26-inch photo of the artist. The inside double covers contain nine black-and-white photos of Dylan and others.

Only three of the 14 selections have been waxed before, hit singles "I Want You" and "Rainy Day Women Nos. 12 & 35," and "Pledging My Time," which backed up the latter. One of the four sides is devoted to "Sad-Eyed Lady of the Lowlands." Only the logo and the catalog number appear on the album cover, while the title appears only on the spine and record labels. A merchandising aid is a sticker on the removable skin wrap publicizing the two hit singles.

"Blonde on Blonde" was recorded in Columbia's Nashville studios under the supervision of Bob Johnston, Columbia pop a&r producer.

Billboard, July 16, 1966

NEW ALBUM RELEASES

☐ COLUMBIA

BOB DYLAN—Blonde on Blonde; C2L 41, C2S 841

FLATT & SCRUGGS—When the Saints Go Marching In; CL 2513, CS 9313

ARETHA FRANKLIN—Soul Sister; CL 2521, CS 9321

COL. JUBILATION P. JOHNSTON Moldy

Billboard, July 16, 1966

10 New Columbia LP's

NEW YORK—Columbia has released 10 new popular LP's for the month of July. The group is headed by a double disk entry from Bob Dylan titled "Blond On Blond." Ray Conniff and the Singers offer a follow-up set in "Somewhere My Love" while the Cyrkle follow their "Red Rubber Ball" smash with an LP bearing the same title.

Also being offered are "When The Saints Go Marching In" by Lester Flatt and Earl Scruggs; "Soul Sister" by Aretha Franklin; Skitch Henderson and the Tonight Show Orchestra have "Music From Mame"; "Moldy Goldies" are offered by Col. Jubilation P. Johnston and his Mystic Knights Band and Street Singers; Pete Seeger adds "Dangerous Songs" to his catalog; the New Christy Minstrels have "In Italy . . . In Italian" and Father Malcolm Boyd and Charlie Byrd complete the group with "Are You Running With Me, Jesus?"

Cash Box, July 16, 1966

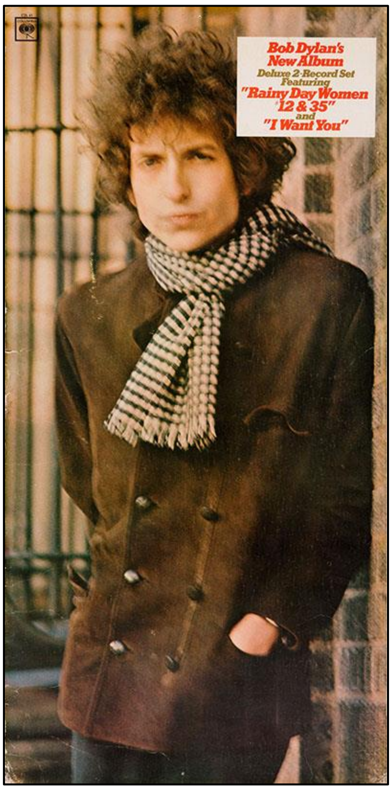


Dylan

Fine and Dandy

This week's dandiest: "Blonde on Blonde" (Columbia C2S 841) — Bob Dylan, the granddaddy of folk-rock, has a field day on this two-disc outing. His "Rainy Day Women #12 & 35" and "I Want You" hits bounce along in teen fashion. "Sad Eyed Lady of the Lowlands" is too much — heard on one whole side of the long-playing record. Delightfully Dylan.

The Honolulu Advertiser, July 14, 1966



Bob Dylan, unhappy with the way his book has been going, took a month off work and is hiding out at his home in Woodstock, N.Y., working on a re-write. He calls it "Tarantula."

Detroit Free Press, July 17, 1966



Bob Dylan

Bob Dylan Recalls S.F. Residence

Anyone remember a young fellow by the name of Bob who attended Washington High School sometime between 1955 and 1959 and who had ambition to become a singer?

The story has been going around that he is now the famous recording-artist Bob Dylan.

If you did know him in the 1950s, chances are you won't recognize him from his current picture. His hair has grown a bit.

He was born at Duluth, Minn., May 24, 1941. He ran away from home several times, starting when he was 10. He travelled with a Texas carnival when he was 13 and thumbed his way for the next seven years from New Mexico to South Dakota and from Kansas to California.

His publicity releases say only this of his stay in Sioux Falls: "I didn't learn songs there, just ways of singing."

His stay in high school in Sioux Falls was of short duration. He was graduated from Hibbing, Minn., High School and attended the University of Minnesota for a little less than six months.

Sioux Falls Argus Leader, July 8, 1966

BOB DYLAN TO APPEAR IN YALE BOWL CONCERT

Bob Dylan, "folk rock" singer and poet, will be featured in the third Jaycee Pops concert at Yale Bowl, New Haven, Aug. 6, at 8:15 p.m.

Tickets will be available at Yale Bowl beginning at 10 a.m. Saturday. Advance ticket sales are being conducted this week at Page's Shop, Branford; Bradlees, Milford, and Mooney's Sport Shop, Trumbull.

In case of rain, the concert will take place Aug. 7.

The Bridgeport Post, July 29, 1966

Bob Dylan, who is currently in seclusion finishing up his book "Tarantula" which is still expected to be published this fall, ended up his tour of England last month with an impromptu speech from the stage of Albert Hall.

Obviously annoyed at the constant questioning about the meaning of his songs and also by the current furor of sensational news about "drug songs" (Time's story last week was called "comic" by Bob McClay in the Tempo Report) Dylan announced he was not going to play any more concerts in England. "I never have and never will write a 'drug song.' I don't know how to," he told the British audience.

"I want to say that what you're hearing is just songs. You're not hearing anything else but words and music. You can take it or leave it. If there is something you disagree with, that's great. I'm sick of people asking 'what does it mean?' It means nothing.

"I like all my old songs. It's just that things change all the time. Everybody knows that."

The San Francisco Examiner, July 10, 1966

Bob Dylan has withdrawn from the Newport Folk Festival and there's a strong rumor that **Albert Grossman**, who manages Dylan, is pulling out altogether, including his other attractions such as **Peter, Paul & Mary** . . . **Eric Burdon** is leaving the Animals to form

The San Francisco Chronicle, July 13, 1966

Inquiry to VARIETY last week from Swedish journalist as to whether there was anything to a proposed film on subject of capital punishment which would team **Tennessee Williams, Marlon Brando and Bob Dylan.** Unknown here.

Variety, July 27, 1966

Bob Dylan Book to Be Delayed

The Macmillan Co. has delayed publication of controversial singer-composer Bob Dylan's first book, "Tarantula," to enable the folk-rock performer to complete "major revisions" of the short free-verse effort.

Macmillan had already distributed galley proofs of the book with a tentative price of $3.95 and a tentative release date for August.

But now, according to Jane Pasanen, public relations director for Macmillan, the publishing firm is attempting to recover those proofs and delaying the publication date until September, "perhaps even October."

Atlantic Monthly magazine had arranged with Macmillan to publish portions of the book in an upcoming issue but, Miss Pasanen said, "We've canceled that arrangement. It wasn't fair to let the Atlantic Monthly publish excerpts when the texts they were going to use may not even be in the revised volume. Mr. Dylan is working on major revisions and we have no idea as yet how much of the former work he will use."

Chicago Daily News, July 26, 1966

Bob ......Dylan

at Yale Bowl

8:15 p.m. ....AUGUST 6



new haven concerts, inc.

Presented by THE NEW HAVEN JAYCEES

All Seats Reserved $4.50 and $3.00 Phone 562-4042

MAIL ORDERS: New Haven Pops Concerts, Inc. P. O. Box 1892, New Haven.

NOTE: Rainout date August 7. In case of rain on August 7, show will be held indoors at New Haven Arena. All $4.50 tickets guarantee seating indoors.

TICKETS AT: New Haven, 152 Temple St., Loomis Temple of Music, Tandem Record Shop, New Haven Savings Bank (All Offices); Hamden, The Music Box; Milford, Bradlees; Trumbull, Mooney's Sporting Goods; Waterbury, The Record Shop; Branford, Page's Sport Shop; Hartford, E. J. Korvette's.

is Registered Service Mark of New Haven Jaycees

TICKETS IN HARTFORD — E. J. KORVETTE

Dylan — the many-sided rebel

What makes a singer with the voice of a dog with his leg caught in barbed wire the number one musical innovator in America? Why have Bob Dylan's songs been recorded by everyone from The Byrds to Lawrence Welk? What's the secret behind this millionaire who refuses to use room service because it's too expensive? Read about Bob Dylan: singer, songwriter, poet, family man. In the July 30 Issue of The Saturday Evening Post. On sale now.

POST

ON SALE NOW

The Villager, July 21, 1966

NEW HAVEN POPS CONCERTS
At Yale Bowl
BOB DYLAN
Aug. 6th — at 8:15 P.M.
TICKETS $3.00 AND $4.50

Herb Alpert and the Tijuana Brass
Aug. 12th — ONLY $4.00
SEATS AVAILABLE
Write: New Haven Pops Concert P.O. Box, 1892 New Haven, Conn.

The Springfield Union, July 31, 1966

TB Group to Sponsor Series of Concerts

BURLINGTON — (Special)— The Vermont Tuberculosis and Health Association announces sponsorship of a fall concert series in Burlington's Municipal Auditorium.

Featured artists in the series include Peter, Paul and Mary, Oct. 20, Bob Dylan, Oct. 5, Ian and Sylvia Nov. 5 and lead-off performers Odetta and the Pozo-Seco Singers Sept. 16.

Rutland Daily Herald, July 30, 1966

DYLAN'S U.S. SMASH ISSUED HERE NEXT WEEK

BOB DYLAN'S follow-up to "Rainy Day Women" is "I Want You" which CBS issue on July 15. Out the same day is Cliff Richard's newie—"Visions" (Columbia).

Record Mirror (UK), July 9, 1966

CBS RECORDS 28 - 30 Theobalds Road, London, W.C.1 / 01 - 242 9000 (CHAncery 9000)

CBS RECORDS

NEW RELEASES

7" single released July 15

BOB DYLAN

"I WANT YOU"

c/w

"JUST LIKE TOM THUMB'S BLUES"

No: 202258

BOB DYLAN's follow-up single to his recent "Rainy Day Women Nos. 12 & 35" hit is released next Friday -- it's called "I WANT YOU".

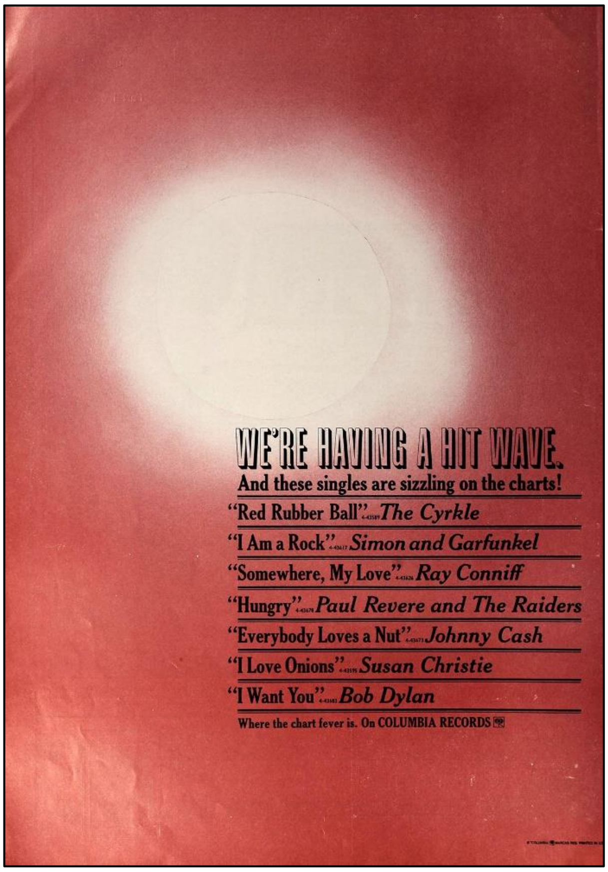
The song was penned by Dylan, produced by Bob Johnston, and moves along much faster than "Rainy Day Women". Dylan's vocal is set against an arrangement of harmonica, guitar and percussion. Should be another smash for Bob.

The B-side of "I Want You" is called "Just Like Tom Thumb's Blues", and was recorded live in Liverpool at a Dylan concert.

PUBLISHER: B. Feldman & Co. Ltd., 64 Dean Street, London, W.1. Telephone: GERrard 9336

ROGER EASTERBY, Exploitation Mngr. SUE HORWOOD, Press Officer. FENELLA RONALD, TV Promotion.

G. DEREK WITT, Artists Relations.



Billboard, July 2, 1966

BOB DYLAN/I Want You: This is a faster moving number than his last one, with a really big backing arrangement for harmonica, guitar and percussion. The words are comprehensible, but Dylan makes an effort to sing. The whole thing goes on rather too long, but will be another hit, of course. Also "Just Like Tom Thumb's Blues" (C.B.S.).

Leicester Daily Mercury (UK), July 21, 1966

Bob Dylan has a great disc out today, on CBS, called **"I Want You,"** just full of the Dylan magic, flip-side is **"Just Like Tom Thumb's Blues,"** which was recorded live at a recent concert.

Kent Messenger (UK), July 22, 1966



CBS 202258 (UK)

Startling Departure For Bob Dylan

DISKER listens to the latest record releases, including columnist DAVID WIGG'S first single, which David tells you about below . . .

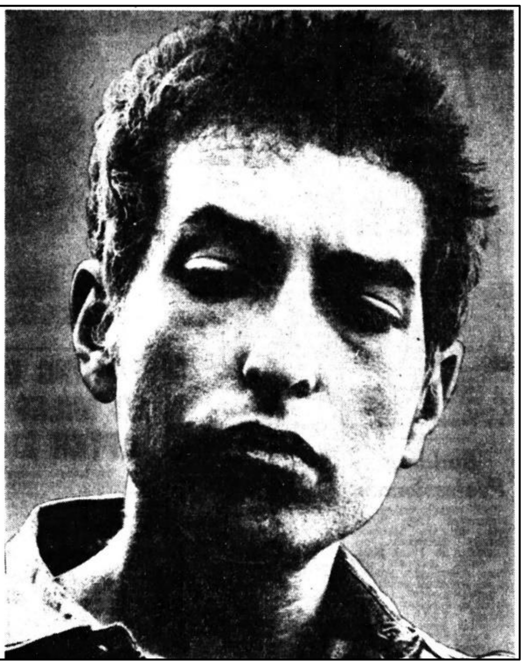
During the course of his latest CBS recording, which plays for just three seconds less than three minutes, **Bob Dylan** mentions the title words " I Want You " 16 times. This, in itself, is a startling departure from the accepted Dylan norm for he's apt to pen sets of lyrics which don't even mention his song titles once in either chorus or verse!

Each of his 16 " I Want You " appeals came through quite clearly although I have to confess that the rest of the words on this deck are much more elusive at first hearing. I caught a bit about the silver saxophone saying " I should refuse you." And I picked up other fragments like " drinking from my broken cup," " drunken politicians," something about a chambermaid who is good to Dylan and something else about taking a flute from a child in a suit.

With or without clarification of the total lyric content, this is a jaunty, jumpy, happy song with a jolly sort of tempo and much mouth organ to augment the guitars and percussion at the introductory and fade-out stages.

The Top Twenty

1 (1)—SUNNY AFTERNOON, Kinks (Pye).
2 (7)—GET AWAY, Georgie Fame (Columbia).
3 (2)—NOBODY NEEDS YOUR LOVE, Gene Pitney (Stateside)



Liverpool Echo (UK), July 16, 1966

Dylan will be back!

BOB DYLAN will be back to Britain next year. Despite Dylan's angry "This is my last visit here" outburst at his final British concert at London's Albert Hall at the end of last month, he assured his British publicist Kenneth Pitt "I'll be back next year."

Dylan is at present holidaying prior to a college tour in the States which he will combine with work on his next LP.

Disc & Music Echo (UK), July 31, 1967

Bob Dylan, Diane of The Supremes, Ringo Starr, Willie Mays and Sybil Burton, all wrote forewords to Murray the K's book, "Murray the K Tells It Like It Is, Baby."

The Spokesman-Review, July 21, 1966

Harry Bloomfield's Concerts at Shea In Forced Foldo After Batman Fiasco

The N.Y. City License Commissioner's office has ordered promoter Harry Bloomfield to refund receipts taken in for his planned series of concerts at Shea Stadium. Action, however, seems unnecessary as it was hardly likely that future concerts under Bloomfield auspices would be staged following the fiasco two weeks ago of the Batman (Adam West) and Frank Gorshin soiree at the Mets home ballpark in which losses ran to more than $100,000 for the evening.

Bloomfield, it turned out, should never have been allowed access to the Shea Stadium because of a conviction some years ago of holding back on taxes. The law forbids the licensing of city facilities to those with criminal convictions. The License Commissioner's office is currently probing the books of Concerts at the Shea, Inc., which was formed after the Parks Dept., which operates the stadium, had refused Bloomfield a license on the basis of his conviction.

The only concert which Bloomfield had hoped to salvage was that in August which was to have featured Bob Dylan. The others were seen as adding to the losses already sustained. The corporation is comprised of Stephen Schwartz, Montreal; Morris Binder and Stephen Hoffman, attorney.

Expenses for the concert included $10,000 rental paid in advance by the corporation, plus $5,000 security for damages; $20,000 for Adam West, who was also paid in advance. There were other acts including The Rascals, The Temptations, Jon & Lee & Checkmates, Chiffons, Peter & The Infants, Junior Walker's All Stars and others.

Some sources say that there were as little as 350 paid admissions. However, there were about 3,000 at the stadium. How much was paper, and how much was paid for by ABC Network, which advertised free tickets, isn't known.

One of the major faults was the fact that the corporation didn't have any funds for advertising. It was conceded by many, had they put in plugs for The Temptations and The Rascals and some of the other rock groups there would have been considerably more teenage attendees. But there was no money.

Also, Batman's appeal, despite its projection to the camps, still lies with the very young kids, who have to be taken to entertainments by adults, who didn't find too much to go for. The salvation of the concert, therefore, was in appealing to the teenage groups, which couldn't be done because of a short budget.

Mpls. Columnist Raps Bob Dylan's 'Scorn' In Home State Performance

St. Paul, July 12.

What St. Paul evening Dispatch amusements columnist Bill Diehl considered "reprehensible" conduct by Bob Dylan during a recent visit to his native state and one-nighter performance in adjoining Twin City Minneapolis 8,000-seat Auditorium caused Diehl to administer a severe typewriter lashing to the performer.

Diehl disapproved what he considered the scorn Dylan showed to the public, including even his relatives, and to his near-capacity audience.

"Bob Dylan made few friends, if any, during his Minneapolis appearance a few stanzas ago," wrote Diehl. "He refused contact with anyone, horsed around during his show and generally left a sour taste in his wake," wrote Diehl.

"When success goes to someone's head, it's generally felt it does so because there's plenty of room up there for it. But Dylan is no vacuum-skull. He is, however, either very bitter or extremely conceited. In Minneapolis, he said, 'Why should I see these people (including members of his own family living in the area)? They had no time for me when I was nothing. Why should I see them now?'

"On stage, during the show, he took as long as 10 minutes between each number (tuning up, he said). He ignored the cheers of the audience, applause that drew skimpier as the show went on. And when the audience finally started to whistle between the long-delayed selections, Dylan said into the mike, 'I'm just as anxious to go home as you are. Don't you have any newspaper to read?' Headlines the next day read: 'Bob Dylan, Go Home!' and 'The Fall of an Idol.'

"The show had been a sellout, but since the performance (or lack of one), sales of The Great One's records have nosedived."

Variety, July 13, 1966



RPM (Canada), July 11, 1966



Rock & Folk (France), July 1966



CBS YS-641-C (Japan)
(The Times They Are A-Changin')



CBS 2053 (The Netherlands)



CBS 2258 (The Netherlands)

Bob Dylan Injured on Motorcycle

NEW YORK — (AP) — Bob Dylan, 25 year old singer and songwriter, is under a doctor's care for injuries suffered in a motorcycle accident last Friday, a spokesman said today.

Jim Mosby, an assistant to Dylan's manager, Albert Grossman, said the injuries have forced cancellation of a concert scheduled for Saturday night at the Yale Bowl in New Haven.

He said Dylan may be under a doctor's car for "a couple of months," and rearrangement of his fall schedule might be necessary.

Mosby said he had no details on the accident or the injury, or Dylan's present whereabouts.

The San Francisco Examiner, August 1, 1966

Cycle Injures Folk Singer

NEW YORK, Aug. 3 (UPI) —Folk singer Bob Dylan, 25, was recuperating today at an unidentified hospital following a motorcycle accident that resulted in broken neck vertebrae, a concussion, and scrapes and cuts.

The bushy-haired singer was reported in good condition by his manager, Albert Grossman, who refused to say where Mr. Dylan was hospitalized. He said the accident happened last Friday near Woodstock, N. Y.

Mr. Dylan's mishap came to light Monday when it was announced that he had cancelled an appearance Saturday at the Yale Bowl in New Haven. Mr. Grossman said he will not be able to make appearances for about two months.

The Pittsburgh Press, August 3, 1966

Dylan Hurt in Cycle Mishap

Bob Dylan, the folk singer and song writer, is under a doctor's care for injuries suffered in a motorcycle accident last Friday. A representative of Mr. Dylan said the injuries have forced the cancellation of a concert scheduled for Saturday night at the Yale Bowl in New Haven.

The New York Times, August 2, 1966

Bob Dylan ferito in un incidente

NEW YORK, 1

Il cantante americano Bob Dylan, di 25 anni, considerato uno dei più noti scrittori e compositori di canzoni popolari nel mondo, è rimasto ferito venerdì scorso in un incidente motociclistico. Boby Dylan dovrà sottoporsi a cure per due mesi, durante i quali non potrà più comparire in pubblico.

l'Unità (Italy), August 2, 1966

Bob Dylan lagt inn på sykehus for to måneder

Den 25 år gamle verdensberømte folkesangeren Bob Dylan blir nå behandlet for til dels alvorlige skader han pådro seg under en motorsykkelulykke forleden.

En assistent til Dylans manager, Jim Mosby, opplyste at Dylan vil måtte holde sengen i minst to måneder framover. Dette vil medføre at flere større konserter må avlyses.

Mosby fortalte at han ikke hadde noen detaljer fra ulykken og at han ikke kunne opplyse noe om på hvilket sykehus Dylan ligger.

Arbeiderbladet (Norway), August 10, 1966

BOB DYLAN was injured and under doctor's care after a motorcycle accident in New York on Monday evening. Injuries are not serious.

Disc & Music Echo (UK), August 6, 1966

Exchange of Dylan Tickets

Bob Dylan, the folk singer, has canceled his Yale Bowl appearance on Saturday because of injuries sustained in a motorcycle accident Friday. Holders of tickets to the Dylan event may use them Saturday at 8:30 P.M. for The Mamas and the Papas and Simon and Garfunkel Concert at Forest Hills Stadium. Tickets may be exchanged at the Forest Hills box office, 11 Stadium Square, or at the stadium.

The New York Times, august 3, 1966

Dylan Tix Good At Forest Hills

Tickets for singer Bob Dylan's canceled concert at the Yale Bowl, in New Haven, Conn., will be honored by the Forest Hills Music Festival at the performance of Simon and Garfunkel and the Mamas and the Papas Saturday evening at the Forest Hills, Queens, tennis stadium.

Dylan's Yale date, scheduled for Saturday evening, was canceled after he was injured in a motorcycle accident last Friday. A spokesman for Dylan said the singer was expected to be under his doctor's care for "a couple of months."

The Daily News, August 3, 1966

BOB DYLAN CONCERT CANCELED IN ELM CITY

The scheduled performance of folk singer Bob Dylan at the New Haven Pops concert, in Yale Bowl Saturday, sponsored by the New Haven Jaycees has been canceled.

Those holding advanced sale tickets can use them at a concert Saturday at 8 p.m. in the Forest Hills stadium, Forest Hills, N. Y., featuring the Mamas and the Papas and Simon and Garfunkel, it was announced.

Mr. Dylan is reported to be recuperating after injuring his neck in a motorcycle accident in upper New York state, concert officials said.

The Bridgeport Post, August 4, 1966



INJURED

Singer Bob Dylan has been forced to cancel a concert appearance at Yale Bowl in New Haven, Conn., because of injuries he suffered in a motorcycle accident. A spokesman said Dylan would be under a doctor's care for couple of months.

Long Beach Press-Telegram, August 2, 1966

The Vermont Tuberculosis and Health Association

Presents in Series at BURLINGTON MEMORIAL AUDITORIUM

SEPTEMBER 16
Odetta & The Pozo-Seco Singers

OCTOBER 6
Bob Dylan

OCTOBER 20
Peter, Paul and Mary

NOVEMBER 5
Ian and Sylvia

Series Ticket Prices: \$8.00—\$12.00—\$16.00
Prices Include All 4 Concerts

Tickets Available at BAILEY'S MUSIC ROOMS, BURLINGTON or by Mail to: VERMONT TB AND HEALTH ASSOC., 187 COLLEGE ST., BURLINGTON, VT.

The Burlington Free Press, August 5, 1966

Injuries Force Dylan Cancellation



BOB DYLAN

Singer-songwriter Bob Dylan has been forced to cancel a concert appearance this week-end because of unspecified injuries suffered in a motorcycle accident.

An assistant manager, Jim Mosby, said Dylan would be under a doctor's care "for a couple of months" and that rearrangements of his concert schedule might be necessary. No details of the accident were revealed.

The Boston Globe, August 2, 1966

...dark clouds gathering over every American... BOB DYLAN had to cancel his Yale Bowl concert after being injured in a motorcycle accident near his place in Woodstock,N.Y., July 29. The injuries were slight and he is recovering satisfactorily. Two stitches patched up the damage... The 5th annual PHILADELPHIA FOLK FES-

Broadside, August 1966

DYLAN DUMPS ON CYCLE

According to news reports during the first week in August, Bob Dylan took a spill off a motorcycle which resulted in hospitalization. Despite the fact that he will have to spend some time in the hospital and in convalescence, no permanent damage is suspected.

The Broadside (Mass.), August 17, 1966

Every folk singer worth his guitar has got to have a motorcycle. It's a symbol of status, or maybe antistatus. Such a symbol comes dear, as it did to promising young Singer Richard Fariña, who died in a cycle accident in April. Folk Hero **Bob Dylan**, 25, was luckier —but not by much. He was buzzing along on his Triumph 500 near Woodstock, N.Y., when the rear wheel froze, flipping him off and onto the pavement. Dylan was rushed to a doctor and will spend at least two months in bed, recuperating from a neck fracture, a concussion (he wasn't wearing a helmet), and severe face and back cuts.

Time, August 12, 1966

Dylan Injured

WOODSTOCK, N.Y. — Bob Dylan was injured in a motorcycle accident here last week.

His manager, Albert Grossman, reported the trendsetting singer-songwriter was in good condition following the mishap.

Dylan has been forced to cancel a New Haven date in order to spend the next two months recuperating.

Record World, August 13, 1966

Bob Dylan Injured In Cycle Mishap

NEW YORK—Bob Dylan, Columbia's 25-year-old folk-rock chanter, is recuperating from fractures of neck vertebrae and a concussion suffered during a motorcycle accident July 29 near Woodstock, N.Y. The artist is said to have been taking his bike to be repaired when the back wheel locked and the vehicle spun out of control. According to his manager, Albert Grossman, Dylan will be out of action for at least 2-months. Grossman also said that the singer is in good condition, but refused to say where he is recuperating.

Cash Box, August 13, 1966

"CONCERTS AT THE SHEA"

WILL PRESENT

JULY 23

"A SALUTE TO DUKE & ELLA"

DUKE ELLINGTON • ELLA FITZGERALD

STAN GETZ

OSCAR PETERSON TRIO

JOE WILLIAMS

DIZZY GILLESPIE

KENNY BURRELL

AUGUST 13

BOB DYLAN

and

PETER, PAUL & MARY

ALL SEATS RESERVED!

Requests filled in order of receipt. Send Stamped, Addressed Envelope with Check or Money Order payable to

CONCERTS AT THE SHEA, INC.
SHEA STADIUM, FLUSHING, L.I., N.Y.
or
PARAMOUNT HOTEL, 235 W. 46th, SUITE 201

Enclosed ☐ Check ☐ Money Order in amt. of $ ______
for Tickets which I have checked off here:

______ Upper Level @ $3 ______ Mezzanine Level @ $4
______ Upper Boxes @ $4 ______ Mezzanine Boxes @ $5
______ Lower Level @ $5 ______ Loge & Field Boxes @ $6

☐ EVE. PERFORMANCE, SATURDAY, JULY 23
☐ EVE. PERFORMANCE, SATURDAY, AUGUST 13

Name ______

Address ______

City ______ Zip ______

Bob Dylan, the singing poet, said in a recent interview that Ottawa was a "dirty rotten stinking hole." Dylan visited our fair city in the spring and received a mixed reception. It's nice that his career is now in a rut. We'll remember him . . .

The Ottawa Journal (Canada), August 3, 1966

Bob Dylan's Appearance Guaranteed

David A. DeTurk, executive director of the Vermont Tuberculosis and Health Association, reported Friday that the appearance of Bob Dylan on the concert series being sponsored by the Association this fall has been guaranteed by Dylan's management, the Albert Grossman Agency of New York.

Dylan will appear as soon as possible after he recuperates from his motorcycle accident early this week.

It is possible, DeTurk said that the exact date of Dylan's appearance, scheduled for Oct. 6, may have to be changed.

Any change in date will be announced publicly and by mail to ticket holders. A decision on this will be made on the basis of doctor's reports from New York. Current reports are that Dylan is resting comfortably and no complications have developed.

Dates for Odetta and the Pozo-Seco Singers, Peter, Paul and Mary and Ian and Sylvia remain as scheduled.

The Burlington Free Press, August 6, 1966

DYLANS BESTE



I disse dager presenterer CBS et LP-album som trolig vil bli en bestselger med den særegne sangeren og komponisten Bob DYLAN. «Bob Dylans Greatest Hits» er tittelen, og for Dylan-tilhengere som ikke har for mange av opptakene på platen, vil den være av meget stor interesse.

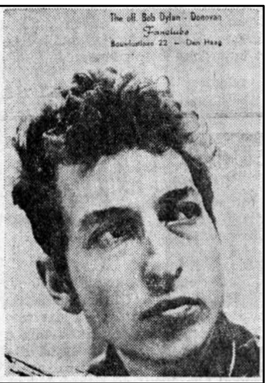
Personlig holder vi Bob Dylan vesentlig høyere som skapende enn utøvende kunstner, av interesse er det imidlertid å ha hans melodier (som til dels er blitt kjent med andre utøvere) i Dylans tolkning. På dette albumet hører vi blant annet «Blowin' in the Wind», «Don't Think Twice, It's All Right», «Times They are A-changing», «It Ain't me Babe», «Mr. Tambourine Man», «It's All Over Now, Baby Blue», «Like a Rolling Stone» og «Subterranean Homesick Blues».

-rik.

Arbeiderbladet (Norway), August 20, 1966

Bob Dylan

Het motorongeluk, dat Bob Dylan op 29 juli overkwam, heeft hem toch meer letsel bezorgd, dan aanvankelijk werd verondersteld. De vijfentwintig-jarige zanger zal twee maanden niet kunnen optreden. Hij vertrok met onbekende bestemming voor een rustkuur. Er schijnt iets aan de hand te zijn met zijn nekwervels, en men mompelt dat hij er een behoorlijke hersenschudding aan heeft overgehouden. Zijn huidige verblijfplaats is geheim. Hij schuwt, zoals gewoonlijk publiciteit. Wat dat betreft zijn de tijden niet verandert.



Het Parool (The Netherlands), August 20, 1966

THE VERMONT TUBERCULOSIS & HEALTH ASSOCIATION
PRESENTS, IN SERIES AT:
BURLINGTON MEMORIAL AUDITORIUM



ODETTA & THE POZO SECO SINGERS
SEPT. 16



BOB DYLAN
OCT. 6



PETER, PAUL & MARY
OCT. 20



IAN & SYLVIA
NOV. 5

ENCLOSED PLEASE FIND PAYMENT FOR THE FOLLOWING SERIES AT:
........$8.00 ....$12.00 ....$16.00

(Ticket price includes ALL FOUR CONCERTS)

Make checks or money orders payable to the Vermont TB & Health Assn., 187 College St., Burlington, Vt.

NAME ....
ADDRESS ....
CITY & STATE ....

. . . OR AT

ASSOCIATION OFFICES, FREE PRESS BUILDING
187 College St.
Burlington, Vt.

The Burlington Free Press, August 19, 1966

CBS RECORDS 28 - 30 Theobalds Road, London, W.C.1 / 01 - 242 9000 (CHAncery 9000)

CBS RECORDS

NEW RELEASES

SPECTACULAR NEW LP RELEASE FROM DYLAN . . . . . .

*** BOB DYLAN "BLONDE ON BLONDE" CBS 66012 ***

Bob Dylan, that amazingly successful maestro of searing folk lyrics and ardent musical protest, has a splendid new LP released on August 19. It's an entirely new concept in the presentation of the long-playing record . . . . . .

"BLONDE ON BLONDE" is a double-pack set, which will sell at a special low price, 50/0d. It features lots of brand new Dylan songs, including "Leopard-skin Pill-box Hat", "Obviously 5 Believers" and an eleven-minute gem called "Sad Eyed Lady Of The Lowlands", which lasts the entire side of one record.

Two other features of the album are his recent trans-Atlantic smashes "Rainy Day Women Nos. 12 & 35" and "I Want You".

Eye-catching Sleeve

"BLONDE ON BLONDE" is presented in a super colour sleeve which unfolds into a 12" x 26" portrait of Dylan, taken by well-known American photographer Jerrold Schatzberg. There is a minimum of printed copy -- the centre spread consists of pictures, titles and a line-up of the session men.

The shortest track lasts three minutes and ten seconds, while several titles last over seven minutes.

"BLONDE ON BLONDE" was recorded in CBS Records' studios at Nashville, Tennessee and was produced by Bob Johnston.

For further information or pictures contact: Sue Horwood, Press Officer.

Friday August 5, 1966

CBS Is a Trademark of the Columbia Broadcasting System, Inc., U.S.A.

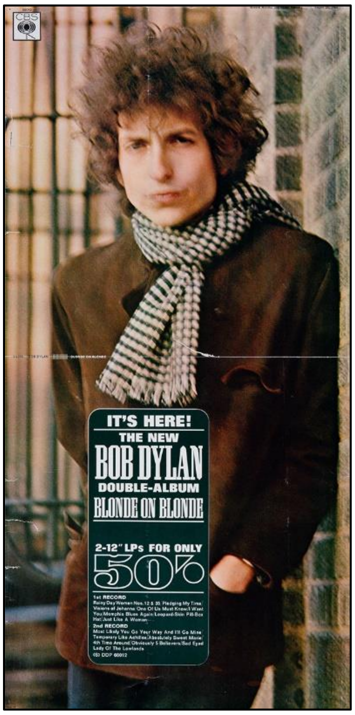
For the first time ever!

A great **Double-Album** from
BOB DYLAN
BLONDE ON BLONDE
2 — 12in. L.Ps (Mono and Stereo) only **50/-**

THIS DE LUXE TWO-RECORD SET CONTAINS MANY NEW SONGS PERFORMED BY DYLAN ON HIS RECENT TOUR.

C.R. Spouge Limited
CORNHILL (Phone 24238) LINCOLN

Lincolnshire Echo, August 18, 1966



RECORDS

Bob Dylan indulges in quite a bit of experimentation in his latest album, **Blonde on Blonde** (CBS 66012). The jolly, uncomplicated, and so blatantly meaningless *Rainy Day Women, Nos 12 and 36* and the pretentious *I Want You*, two tracks featured, are a far cry from his tuneful and melodic poems of the past like *Blowin' In The Wind, Times They Are A-Changing* and *Don't Think Twice*. Nevertheless, the overall feel of the disc, the aura and the atmosphere, give it a distinctive quality always maintained by "the King of Folk." Added attraction: the record is presented in a super colour sleeve which unfolds into a 12 in. by 26 in. portrait of Dylan, and the double-pack set sells at a special low price of 50s

The Tattler (UK), August 20, 1966



CBS 2258 (Norway)

RECORD COMPANY PERSECUTION MANIA
--- D. Harris No.1

In recent months I've noticed a growing trend on the part of the major record companies to not include either the flip side or both sides of a hit record by a major artist on his albums. I believe the reason why they are doing this is because they realize that the rock & roll audience has matured to the point at which it demands neither a hit single to lead off an album or the extended play 25 minute sides that the teeny-boppers of yesteryear wanted in their top-forty golden goodie days.

Anyway it bugs the hell out of me when I can't have a particular song preserved on 33 1/3 microgroove. Here's a partial list of some of the songs I've noticed haven't been included on albums in recent months.

Them/ Baby Please Don't Go
Yardbirds/ Steeled Blues
Shapes of Things
New York City Blues
Rolling Stones/ Sad Day
Bob Dylan/ Positively 4th Street
Crawl Out Your Window (neither version)
Beatles/ I'm Down
The Who/ Can't Explain
Anytime, Anywhere, Anyhow

Why doesn't some enterprising young man with a good, well-functioning tape record and high-fidelity music system latch on to these records and start selling bootleg tapes, to force the major record companies into signing an agreement among themselves to re-license any material they don't use on 33 to independent lp producers?

Mojo Navigator, August 8, 1966

INTERESTING TO NOTE

Record companies usually have unreleased tapes of their artists which the public never gets to hear, but sometimes they slip up as in the case of Bob Dylan's 3rd album, THE FREEWHEELIN' BOB DYLAN. A very small number of copies of this record were released with an extra four songs in place of four of the songs on the majority of the copies. This record is an extremely rare collectors' item but I was lucky enough to obtain a tape of the extra songs. The first one is called ROCKS AND GRAVEL and it is an earlier version of IT TAKES A LOT TO LAUGH, IT TAKES A TRAIN TO CRY. It is electric, rock & roll, and rather a shocking thing to be on so old a Dylan album; it sounds circa Highway 61. Evidently Dylan has been doing this kind of thing all along but either he or somebody else didn't think the public was ready for it back then. Strange. The second different song was BALLAD OF A GAMBLER, a fair song but not as good as BOB DYLAN'S DREAM which it replaced. The third is LET ME DIE IN MY FOOTSTEPS, a very good song which was mentioned in the liner notes but generally released only on a rare single. The last song is TALKING JOHN BIRCH SOCIETY BLUES, which contains some genuinely funny lines but was probably left off either because it offended somebody or it was thought there was already too much talking blues on the record.

If you wish to dub a copy of this tape, bring your recorder and a dollar to our editorial offices. --- Greg Shaw

Mojo Navigator, August 23, 1966

Bob Dylan/I Want You b/w Just Like Tom Thumb's Blues (Columbia)

This is a single which has already achieved chart success, so I review it only to make you aware of the fact that the flip side is a truly fantastic performance, ranking with anything Dylan has done. It's six minutes long, and was recorded live in Liverpool, with Robby Robertson on lead and Al Kooper on organ. At one point Robby Robertson takes a chorus which marks a climax in his growth as a guitarist on records. Many of the things which he's said on Dylan and Hammond albums become much clearer.

This is the sort of record one should hear, not listen to someone talk about. Buy it.

---Dave Harris

Mojo Navigator, August 23, 1966

NYE PLATER

BOB DYLAN
I want you
Just like Tom Thumb's blues
(CBS)

Bob Dylan har her forlatt sitt monotone gitarspill, og opererer på I want you med sin rockegruppe. Det er et livlig og forнøyelig nummer — lar seg faktisk både lytte og danse til. Av det bedre han har laget, men fremførelsen til poeten selv er grautet og snøvlet.

Bergens Arbeiderblad (Norway), August 30, 1966

IN TORONTO . . .

. . . General Motors stepping up its Canadian television sponsorship with major buys into sports series on both webs and retention of "Bonanza" and several pubaffairs series . . . CTV new pubaffairs series "W5" helmed by **Peter Reilly** to cost $12,500 an hour . . . CBC-TV bought ABC's "Bob Dylan" color special and its "Second City" color special for showing in October and November . . . **Oscar Brand** composing new song for his CTV newie, "Brand: New Scene."

Variety, August 24, 1966

THE CITADEL PRESS

SEARCH FOR FREEDOM, a novel by CAROLINE BALLIN
320 pages August $4.50

THE MEANING IN DREAMS AND DREAMING, The Jungian Viewpoint by MARIA F. MAHONEY 256 pages September $5.95

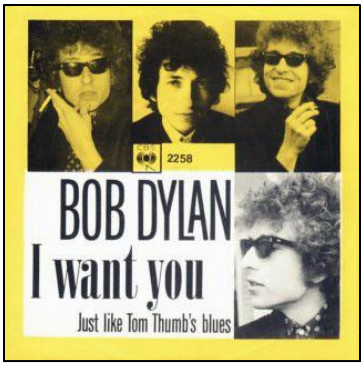
DAILY PRAYERS FOR CHILDREN by BEN ARONIN illustrated by HAIG and REGINA SHEKERJIAN
128 pages; illustrated; September $3.50

THE FILMS OF W. C. FIELDS by DONALD DESCHNER, introduction by ARTHUR KNIGHT 192 pages October $7.95

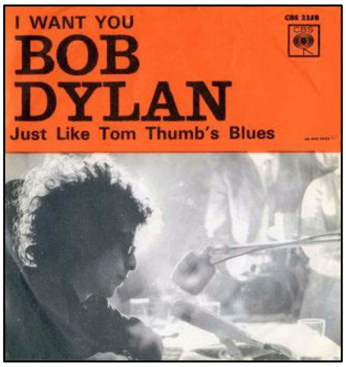
BOB DYLAN by DANIEL KRAMER 160 pages October Cloth $5.95 Paper $2.95

THE MYSTIC IN LOVE, A Collection of World Mystical Poetry edited by SHELLEY GROSS 224 pages October $4.95

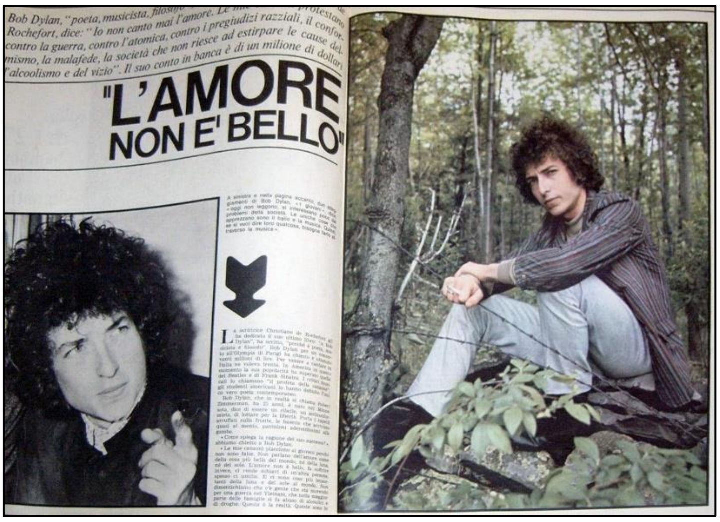
Publishers' Weekly, August 29, 1966



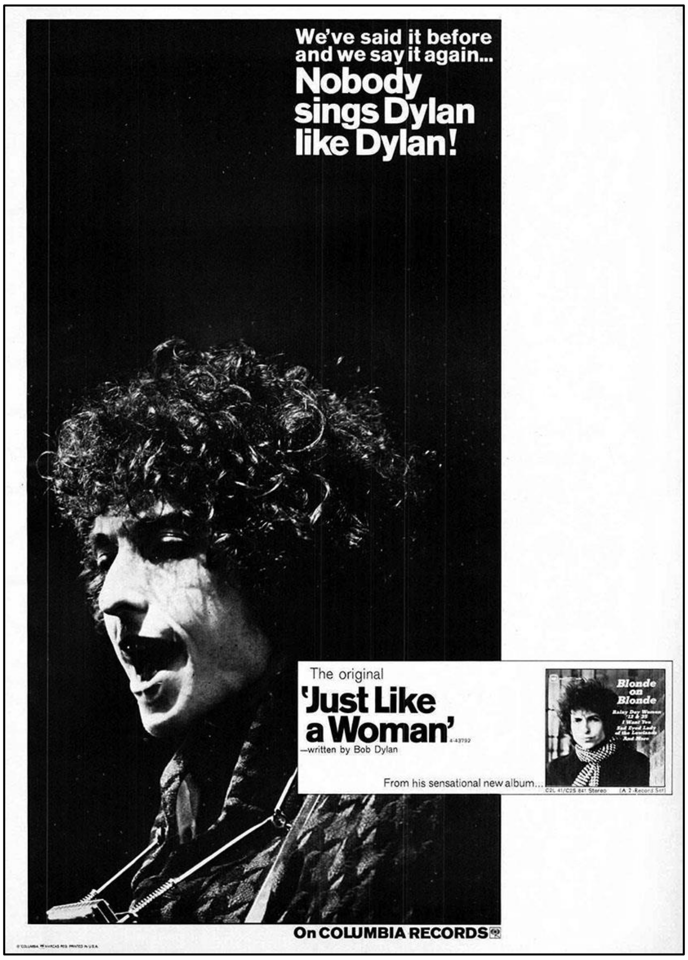
CBS 2258 (Denmark)



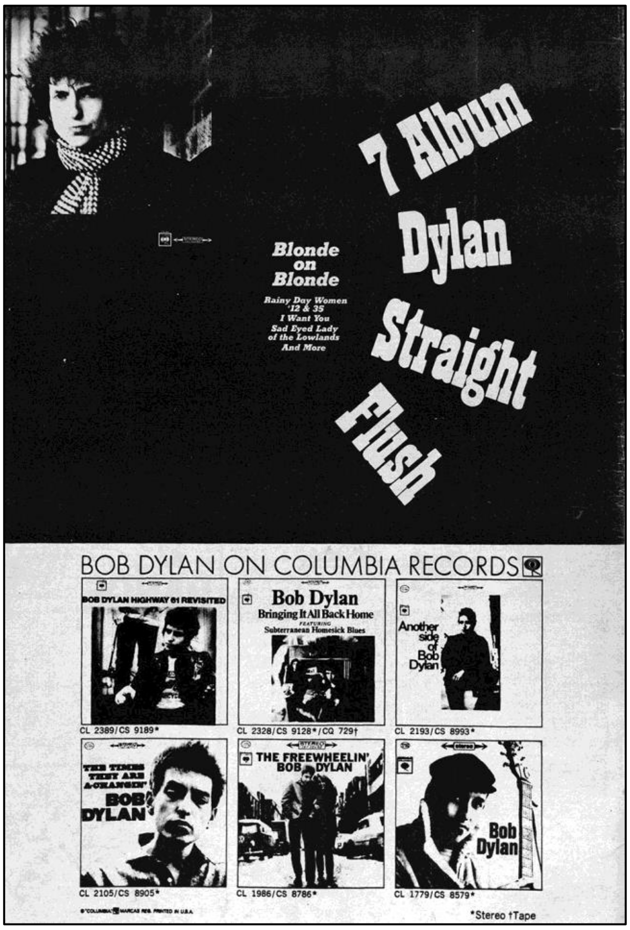
CBS 2258 (Sweden)



Novella 2000 (Italy), August 28, 1966



Billboard, August 27, 1966



The East Village Other, August 15, 1966

Bob Dylan's Crash Warns Cyclists

Bob Dylan's motorcycle accident, reported last week, may have a side result of awakening many of his admirers to the dangers of cycling.

Dylan, singer and songwriter, has a notable following among the age bracket that is most likely to mount motorcycles and take off into who knows what kind of adventure or misadventure.

His doctors' report that the musician may require close attention "a couple of months" and at best a rearrangement of his busy—and profitable—schedule is just another statistic in a growing list of motorcycle accidents. But because he is so favorably known to the young people who cycle, his hard luck may warn them in time of dangers comparable to that of the motor car.

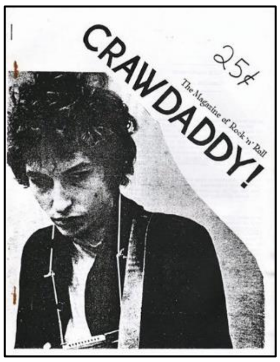
More people are being hurt and killed on motorcycles, motorbikes and motorscooters than ever before. This is not so much the fault of the machine as of its increasing numbers on the highways fighting for space with much bigger vehicles.

Observer-Dispatch, August 7, 1966

NEW YORK (UPI) — The headlines tell the grim story of a new hazard of the highway. Singer Richard Farina, dead in a motorcycle accident in April. Singer Bobby Dylan, luckier, hospitalized for two months to recuperate from a neck fracture, concussion and severe face and back cuts when his cycle's rear wheel "froze," flipping him off onto the pavement.

A report to the division of accident prevention, of the U.S. Public Health Service, during a recent safety conference expressed alarm at the increase in motorcycle and scooter accidents and deaths — more than doubled in the last few years, expected to total 1,500 for 1965, expected to "increase substantially in the immediate future."

Green Bay Press-Gazette, August 24, 1966



Crawdaddy, August 1966

BOB DYLAN—JUST LIKE A WOMAN (Prod. by Bob Johnston) (Writer: Dylan) **(Dwarf, ASCAP)**—Dylan's in top form with this much recorded bluesy ballad aimed right at the top of the chart. Flip: "Obviously 5 Believers" (Dwarf, ASCAP). **Columbia 43792**

Billboard, September 3, 1966

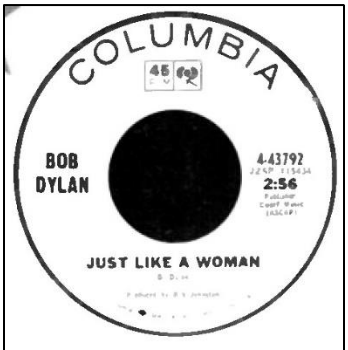
JUST LIKE A WOMAN (2:56) [Dwarf, ASCAP—Dylan]
OBVIOUSLY 5 BELIEVERS (3:31) [Dwarf, ASCAP—Dylan]
BOB DYLAN (Columbia 43792)

Hot-on-the-heels of his recent "I Want You" smasheroo, Bob Dylan comes up with another sure-fire money-maker. This one's called "Just Like A Woman" and it's a slow-shufflin' laconic ode which underscores just how much men need woman. The bottom lid, "Obviously 5 Believers," is a blues-soaked, rhythmic romancer.

Cash Box, September 3, 1966

BOB DYLAN .... **JUST LIKE A WOMAN**
(Columbia) .... **Obviously Five Believers**
Bob Dylan's "Just Like A Woman" (Dwarf) registers as one of this singer-writer's simpler ballads with an easy beat due for wide spins. "Obviously Five Believers" (Dwarf*) is another rocking ballad in Dylan's neo-folk-rick groove.*

Variety, September 7, 1966



Trendsetting Bob Dylan goes after a more soothing musical background than usual on this ditty, with perceptive lyrics, about a precocious teeny bopper (Columbia 4-43792).

Record World, September 3, 1966

Shuffle the Calendar

Our social calendar was shuffled a mite between June and now. Bob Dylan's visit has been replaced by Chad Mitchell and the Back Porch Majority.

The Miami Student (Oxford, Ohio), September 13, 1966

Bob Dylan kept up the interminable rewriting of his book, issued his biggest but not best album to date and nearly got himself killed. But he's still scheduled for two Massey Hall concerts this fall, Nov. 6 and 7.

The Varsity (Canada), September 23, 1966

PROPHETEERING?

Bob Dylan, prophet or profiteer? the strange young man with something on his mind and a shouting, violent way of singing it.

A Christian Television Association programme, titled Dylan—Prophet, compered by its director Douglas Tasker — GTV-9 at 3 p.m., Sunday, September 11—probes the significance of Dylan's songs and character.

About himself Dylan says simply, "The great books have been written, the great sayings have all been said. I am about to sketch you a picture of what goes on around here sometimes, although I don't understand too well myself."

During the programme Tasker asks and answers, "If he is, as people suggest, saying in new ways the same things about men and God, but saying them stronger and more accurately for this generation than most other men, does this make him a prophet ?

The programme features two of Australia's best blues musicians, Graham Squance and Ken Smith with the Ascencion Three as well as film of Dylan's Melbourne performances and interviews.

On his arrival in Melbourne on April 17 this year the 24-year-old "King of the Folk Musicians" described himself as a "watcher embroiled in nothing."

The talented writer, composer and recording star began writing songs when he was 15 and has since had more than 200 of his songs published, most displaying the sensitive touch of interpreting the feelings of the moment which has since brought him fame.

The Age (Australia), September 8, 1966



CBS YS-672-C (Japan)
(Blonde on Blonde, part 1)

SEPTEMBER 11, 1966

GTV-9

2.52 POINT OF VIEW — Pres. Mr. B. A. Santamaria

3.0 DYLAN, PROPHET! — Sydney-produced programme which probes the significance of the songs and character of protest singer Bob Dylan. Inc. blues singers Graham Squance, Ken Smith, the Ascension Three and Emerald Hill actor, Brian Young. Pres. Rev. Douglas Tasker

3.30 CHANNEL 9 THEATRE MATINEE — Sierra Baron (1958). Pioneering drama starring Brian Keith and

The Age (Australia), September 8, 1966

The Bob Dylan track of "Just Like A Woman" from his latest LP is to be released as a single. It's an edited version.

The Sydney Morning Herald (Australia), September 4, 1966

BOB DYLAN'S "Tarantula," which Macmillan was to have published this month, has been postponed because of a motorcycle accident in which the young folk singer and composer suffered a concussion and fractures of the neck vertebrae. The accident occurred near Woodstock, New York on July 29, before the author had completed necessary galley revisions. Macmillan hopes to publish the book shortly.

Publishers' Weekly, September 19, 1966

TV MAILBOX

Q—I heard that Bob Dylan is going to have an hour-long program on TV in October. Is this true? I hope so cuz I'm in luv with that guy. He's good to flip out on. So are you. — Valerie Marx, Pleasant Hill.

A—You're sweet. Bob Dylan will have an hour on "ABC Stage '67." It's scheduled for Oct. 12, but it may be changed as the series has done some switching in the last week.

The Oakland Tribune, September 26, 1966

SUNDAY

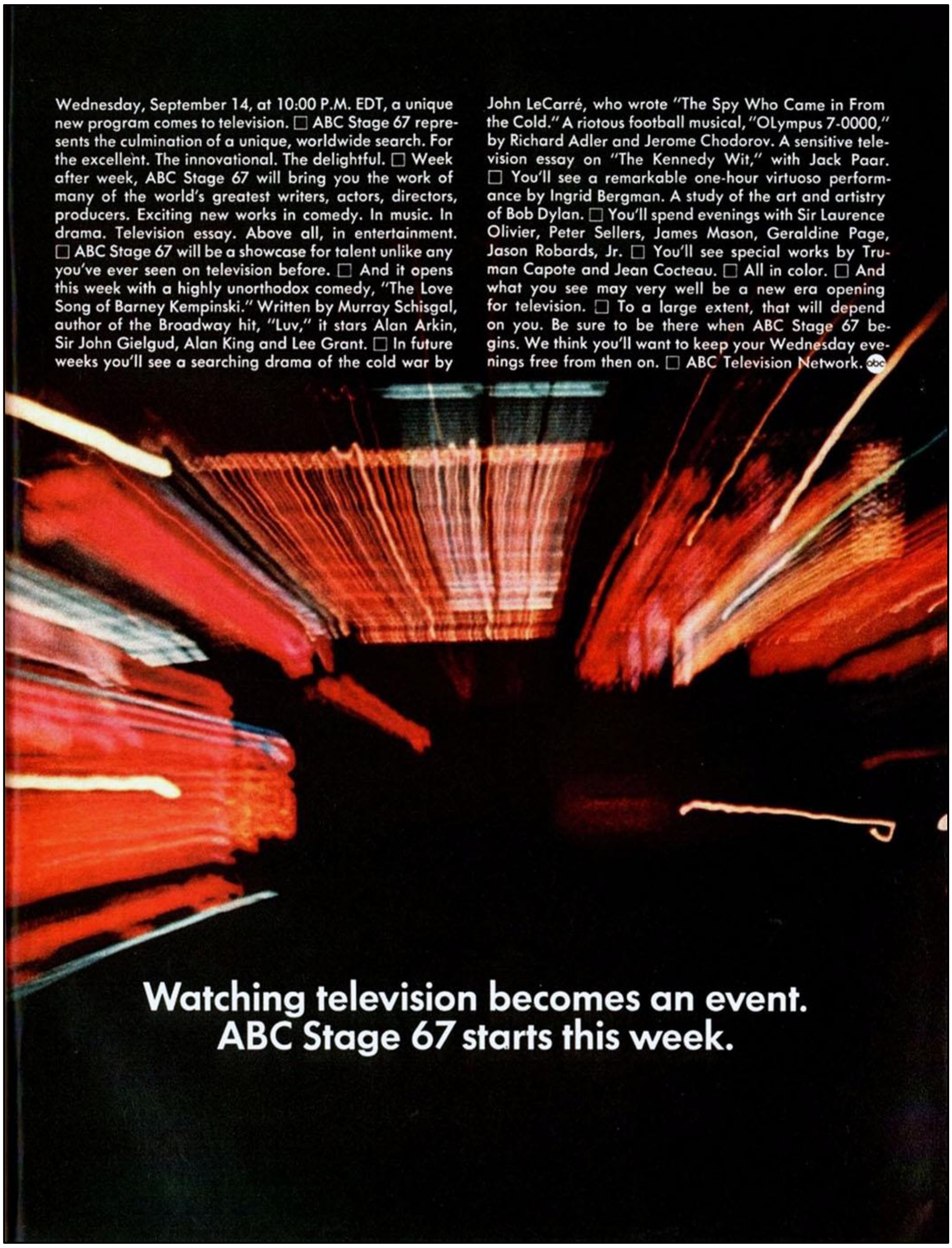
2.0 — GTV-9: Roller Derby trials 52 min.
2.52—GTV-9: Point of View B. A. Santamaria 8 min.
3.0 — GTV-9: Dylan, Prophet! Probing Bob Dylan's songs 30 min.
HSV-7: Momentum religious 30 min.

The Age (Australia), September 10, 1966

And then there's Bob Dylan. Early this summer Dylan had a motorcycle accident and, in keeping with the instant mythology and apocrapha that springs up about him and the other charismatic figures in the entertainment world, all sorts of rumors started as to what really happened.

Actually, Dylan was severely injured, is recovering nicely but was very shaken by the accident and has cancelled ALL his concerts for the rest of 1966, including his eDcember appearances here. In fact, it is doubtful if Dylan will go out on the concert circuit again until perhaps as late as next March. Dylan's convalescence has caused the publication of his book to be postponed, too. However, the TV show was filmed before the accident and will be shown on ABC-TV's Stage 67 November 15.

The San Francisco Chronicle, September 23, 1966



Time, September 16, 1966



The Los Angeles Times, September 22, 1966



The Tampa Times, September 22, 1966



Columbia 4-43792 (USA)



The Vermont TB
FOLK SERIES
HEAR AMERICA SING

Peter, Paul & Mary	Ian & Sylvia	BOB DYLAN
OCTOBER 20	NOVEMBER 5	Date to be Announced
Listen to "King of Names" on New Album	"Nancy Whiskey" Big Hit	Latest Release "Just Like A Woman" Top Ten

TICKETS ON SALE AT $8 - $10 - $12
REDUCED RATES FOR LAST THREE CONCERTS TILL OCT. 20th
THIS WILL BE THE ONLY REDUCTION.

Enclosed Please Find Check or M.O. for Following Series Ticket: $8 — $10 — $12.

NAME ____________

ADDRESS ____________

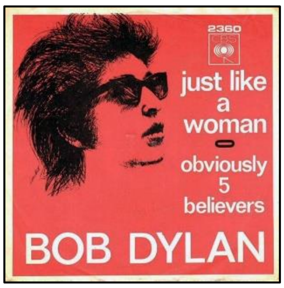
CITY & STATE ____________

Tickets available at the Vermont T. B. & Health Assn. 187 College St., Burlington, Vt.

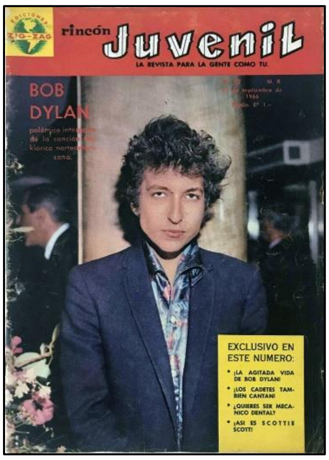
The Burlington Free Press, September 26, 1966



CBS 2360 (West Germany)



CBS 2360 (The Netherlands)



Rincón Juvenil (Chile), September 21, 1966

ABC's Stage 67 Widely Heralded

ABC Stage 67, which premieres on Lafayette's Channel 3, KATC, Wednesday at 9 p.m., promises to be a very powerful and exciting franchise, destined to scale new peaks of television prestige.

The series has been widely heralded as television's "most exciting prospect for the 1966-67 season."

Each week a different show will emerge from the collective skills of the best and most important talents of our time—actors, authors, producers, directors, composers and lyricists — many making their initial contributions to television.

Stars Listed

The stature and variety of these talents is best delineated in this partial listing: Ingrid Bergman, James Mason, Jack Paar, Geraldine Page, Alan King, Sir Laurence Olivier, Sir John Gielgud, Louis Jourdan, Bob Dvlan, Bobby Darin, Peter Sellers, Count Basie, John LeCarre ("The Spy Who Came in from the Cold"). . Truman Capote, Jean Cocteau, Murray Schisgal ("Luv"), Jerome Block and Sheldon Harnick ("Fiddler on the Roof"), Richard Adler ("Damn Yankees") and Frank Perry ("David and Lisa").

ABC Stage 67 spans the entertainment spectrum with original comedies and dramas, musicals, documentaries, folk music, revues and adaptations. The series has continuous and universal appeal to men and women in every age group and in every walk of life.

Schedule

Among the programs in the entertainment spectrum of ABC Stage 67 will be:

Sept. 14 — "The Love Song of Barney Kempinski," an original comedy by Murray Schisgal.

Sept. 21 — "Dare I Weep, Dare I Mourn," a dramatization of a story by John Le-Carre.

Sept. 28 - "OLympus 7-0000," a new play with music by Richard Adler.

Oct. 5 — "The Kennedy Wit," a television essay by Jack Paar.

Oct. 12 — "An Evening with Bob Dylan" an hour with this trend-setting folk singer.

Nov. 2 — "The Canterville Ghost" starring Sir Michael Redgrave.

Dec. 21 — "A Christmas Memory" starring Geraldine Page in Truman Capote's classic short story.

The Daily Advertiser, September 11, 1967

Motorcycle Mishap

Injuries Postpone Bob Dylan's Oct. 6 Burlington Appearance

Bob Dylan's Oct. 6 appearance in Burlington has been postponed until the folksinger recovers from injuries suffered in a motorcycle accident last August.

Dylan is part of a fall concert series being sponsored by the Vermont Tuberculosis and Health Association (VTHA).

The first performance in the series featured Odetta and the Pozo-Seco Singers last Friday evening in Memorial Auditorium.

A limited supply of tickets is still available for Dylan's appearance and Peter, Paul and Mary, Oct. 20, and Ian and Sylvia, Nov. 5.

Thomas L. Dodd, executive director of VTHA, said Wednesday he has been assured by Dylan's manager that the famed musician will definitely appear in Burlington when he has recovered sufficiently to resume his schedule of performances.

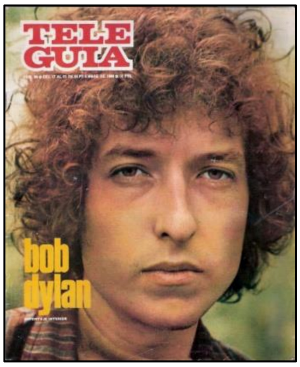
Dodd said persons holding tickets to the concert series will be notified by mail and through the public information media of the exact date of Dylan's appearance as soon as it is known. Dylan was hospitalized temporarily after the motorcycle mishap.

Proceeds from the concert series will be used to supplement the Association's year-round efforts to control emphysema and other respiratory diseases.

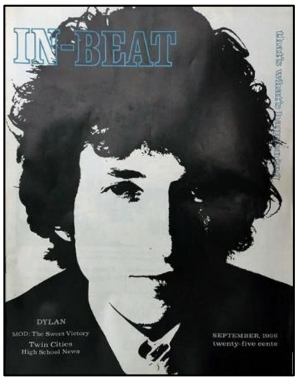
Tickets and information about the series may be obtained from the office of the Vermont Tuberculosis and Health Association, 187 College St., Burlington.

The first new comet of 1966 was spotted Aug. 9 from a Cambridge, Mass., observatory and called Comet Kilston for it discoverer.

The Burlington Free Press, September 22, 1966



Tele Guia (Spain), September 17, 1966



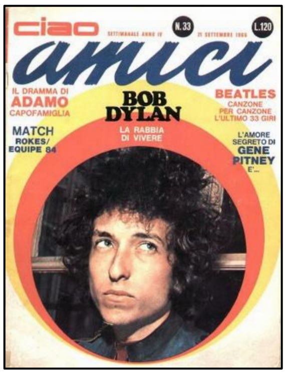
In-Beat, September 1966



Show Business (Sweden), September 1966



Hitweek (The Netherlands), September 2, 1966



Ciao Amici (Italy), September 21, 1966

Record Industry Debates Suggestive Lyrics Crisis

NEW YORK (AP) — Eddie Cantor sang "Ida" for his wife and "Margie" for one of his daughters.

Frank Sinatra mentions a restaurateur-friend in "Me and My Shadow."

So, inside meanings are not new in American popular music. But the pop music business today, and that means rock 'n' roll for the most part, is being rent with discussions about inside meanings that are not so innocent—alleged references to LSD and other drugs in Big Beat lyrics.

There is plenty of disagreement over how much—if any—"junky words" are being used, since some people hear them and others don't, listening to the same song.

THERE IS CONCERN BY some observers that so-called "drug songs" might cause youngsters to try drugs, while others say mere lyrics have no effect on behavior.

Complicating the issue further are performers who have heard the "drug song" talk, discovered a money-making trend and recorded songs with an implied "you know what we mean" wink to teen-agers while disclaiming all evil intent to adults.

Sometimes they have just stuck a "junky words" title on a song or album while the contents are completely blameless.

To anyone searching for "junky words," the most obvious word is "trip," and the most obvious idea is the description of a "trip."

THUS CRITICS OF SOME popular music consider such songs as "Eight Miles High," "Get Off My Cloud," "Sunshine Superman," and "5D" (fifth dimension) as referring to LSD "trips." But whether they are or not—or are so ambigous that no one will ever know—is hotly debated.

A team of pop song writers in their early 30s, Peter Udell and Gary Geld, say the intention of the song isn't important. What matters is what youngsters think when they hear it, they say.

Lyricist Udell says, "The frightening thing is that it has become a game to look for meanings.

"For the most part, it is very hard to understand the lyrics. It is like a little private joke. But the kids can understand them. These songs spread like wildfire and if something is there, they hear it. Unfortunately, most of the time it's there."

VARIETY, THE WEEKLY show business newspaper, has expressed concern over the alleged trend. A recent headline read: "Pop Music's 'Moral Crisis,' Dope Tunes Fan Disk Jockey Ire."

The story began, "The pop music biz is now facing its profoundest 'Moral crisis' since Elvis Presley outraged his elders by swiveling his hips on television 10 ears ago."

But said a spokesman for a New York radio station which plays a "top 57" list: "Evil to him who thinks evil. If people are stretching for an interpretation, stretching real hard, they may get an invitation to take a trip on LSD. But we can't worry about people who are on the lookout for dirty interpretations."

The current controversy started with radio stations.

THERE WAS—SOME TALK about a year ago that "Mr. Tambourine Man," by Bob Dylan, most influential of the new song writers, was describing a dope pusher and a drug-induced dream. But most people dismissed that and considered the lyrics quite good poetry.

This year, in late spring, another song came out, written by Dylan, and also sung by him —"Rainy Day Women No. 12 and 35." About the same time, "Eight Miles High" was released by the Byrds, a group of Dylan disciples who had had the big 1965 hit with "Mr. Tambourine Man."

Then some radio station programers reported that listeners were starting to use "Rainy Day Women" as slang for marijuana cigarettes.

THE LYRICS DON'T MENtion the title, but the refrain includes the words, "everybody must get stoned." Stoned, slang for drunk not very long ago, now also means high on drugs. And "eight miles high," the programers also reported, meant high on LSD to some listeners.

However, even among the major record producers there is wide disagreement over whether drug terminology exists and, if it does, its effect.

George Marek, head of RCA Victor Records, says "I know there is some debate about whether LSD is harmful or not. But I think anything that plays around with the concept is pretty horrible. I feel these songs are wrong for the youth, even if they are by Bob Dylan, who is a very good artist. The danger is that the taking of drugs will be made more and more the smart thing to do."

"RAINY DAY WOMEN" AND "Eight Miles High," issued as singles records by Columbia, appeared in albums in August.

Clive Davis, vice president of CBS Records, which encompasses Columbia and five smaller labels, says the company views the two songs solely as effective entertainment. The Byrds have said "Eight Miles High" refers to flying in an airplane to London. Dylan never has said what this, or any, of his songs mean.

Anybody listening for drug words in pop songs—and adults are known to do it as well as teen-agers—is going to run across some other subjects he wouldn't mention in polite company.

SOME SPECIALIZE IN SEXually suggestive lyrics. The three big hits of Mitch Ryder and the Detroit Wheels have been called suggestive. Says Ryder, who is 21:

"It's becoming an art to try and slip something by the censors—that's the program directors of the radio stations. The hipper the lyrics are, the hipper the kids have to be to catch them. And they like to see us getting away with it. They figure the adults don't know we're doing it."

According to Ryder, most of today's hits range from extremely suggestive to a little bit suggestive.

"It's just part of what's happening. The big thing in producing records today is not producing dirty lyrics, it's producing hit records. If it requires dirty lyrics, you do it."

Ryder expects popular music to change but not improve. "Today it's lyrics about dope, next week something else," he says. "Today, morals are so low."

Tampa Daily World, September 28, 1966

BOB DYLAN in Nashville



by Charlie McCoy

When Dylan first came into Nashville, I already knew him from New York where I played on his "Highway 61" album. I already knew what he was like but the Nashville guys were wondering what everything was gonna be like. When he first came in he had his manager, Al Grossman, and his organ player, Al Kooper. Everybody was introduced and he asked us if we'd mind waiting a while. They had stopped at an airport in Richmond, and he didn't have a chance to finish his material. He asked us if we'd mind waiting a minute while he worked on a song.

So we all went out and let him have the studio to himself. He ended up staying in there working on that song for six hours. He sat at one table and never got up for six hours and worked on that one song. He finally told us to come in and we cut it. It turned out to be 14 minutes long. The name of the song was "Sad Eyed Lady Of The Low Lands." It was a great song.

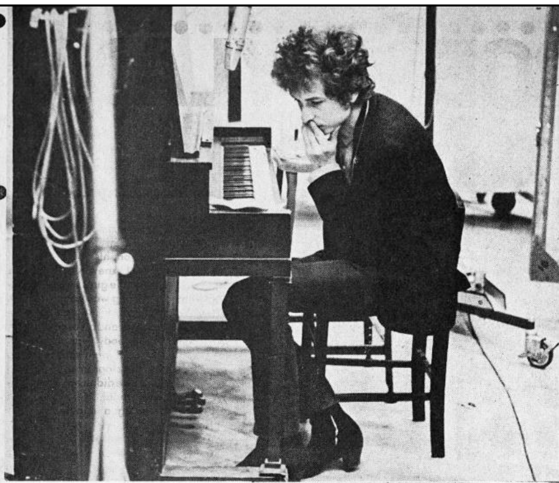
The whole session followed a pattern like that. We'd go outside for a long time while he worked on a song, then we'd come back and record it.

I don't believe I've ever seen anybody that had so much concentration and is so serious. When Dylan is in the studio, everything is strictly business. But it's a lot of fun too, because he's very open-minded and he takes suggestions from everybody. He has a definite idea of what he wants before he comes in there and he works real hard till he gets it.

Al Kooper played organ and several Nashville people who played were Kenneth Butrey, drummer; Henry Straleki played bass; Joe South played guitar; Wayne Moss played guitar; Mack Gayden played guitar; Hargus (Pig) Robbins' played piano.



Above, smiles for a rainy day woman. Right, Pig the pianist.



Left, Bob kicked everybody out of the studio to work all by himself on songs. See how pensive he is? Actually, he's balancing budget for Gabby Hayes fan club. Below, Charlie McCoy's band. L. to R., Wayne Butler, Jerry Tuttle, Ken Buttrey, Charlie Mac Gay- den.



The second time Dylan came in he brought his own guitar player with him - Robby Robertson - who by the way is one of the best blues guitar players I've ever heard in my life. He's from Toronto.

The first time we did about 6 sides over a period of 3 days. The next time he came in, we did 6 or 7 more. Some of the things were very long and they said at Columbia it was so good they were going to put out a double record album.

Dylan also came in with Bob Johnston, who is his producer and he's worked with people like Simon & Garfunkel, The Pozo Seco Singers whom he's recorded in Nashville, and Patti Page. He's got about four things he's produced in the top 100 now. He's probably the hottest A & R man in the business.

Johnston had been around Nashville before he went to New York. When he went to New York, he talked Dylan's ear off and finally got him to come to Nashville.

A lot of people have weird feelings about coming to Nashville because we have a reputation as being a country recording center. But Dylan made the statement after he finished that he'd probably cut everything he did down here from now on. That made us feel real happy and it also shows we cut a lot more than country things here.

The night we cut "Rainy Day Women" Dylan said he wanted to get kind of a salvation army sound so they asked me if I could find a slide trombone player. I said, "yeah I've got one in my band, Wayne Butler." So I called him and asked him if he could be over to the studio by midnight. He came over and 17 minutes after we sent him home because we finished the thing. Actually, what had happened, we did it in one take and it was so great we let it stay the way it was.

The overall view of Dylan from all the Nashville musicians was, we were very impressed. He was one of the hardest working people we ever saw. He knows exactly what he wants, comes in and he gets it. He's great to work with, a lot of fun, he's open-minded and accepts all suggestions. I'd also like to say, I got to play harp on one song with him and it was probably one of the great achievements of my life. □

Hit Parader, October 1966

Cover Disk War Gets Col. Burst

By MIKE GROSS

NEW YORK—The "cover record war" has flared up again. Leading the battle this time is Columbia Records, which is bucking several independent labels on pop singles product.

Currently, Columbia has two singles on the Hot 100 chart that were released after their competitive counterparts and an additional record in the Bubbling chart that also was released a few days after the competition. Yet Columbia, in all three instances, is winning the battles.

Columbia has been using the phrase "nobody sings Dylan like Dylan" for the past couple of years and this is proving itself out with his current hit, "Just Like a Woman." In the current LP, "Blonde on Blonde," Dylan had a cut that ran over five minutes. Manfred Mann released a shortened version on the Mercury label. Columbia then released an edited version by Bob Dylan and immediately began dominating the airplay. Dylan this week is No. 35 on the Hot 100, and the record is still climbing.

Billboard, October 1, 1966

Nashville, Oct. 11.

Columbia-action: John Davidson due in today (Tues.) for singles sesh, Bob Dylan due in fortnight for LP work; both under direction of Bob Johnston. Eddie Albert completed an album from which

Variety, October 12, 1966

NOVEMBER 6 AND 7
Bob Dylan in concert, Massey Hall, Toronto.

The Sault Daily Star (Canada), October 14, 1966

Documentary Films Open in Milwaukee

A major social documentary film series "Cinema Verite," will open Thursday at the Milwaukee Art Center. The remaining two parts of the series will be shown Oct. 13 and Oct. 20.

A contemporary filmmaker, James Blue, explained the changing art of filmmaking through the development of "Cinema Verite": "This is the effort to capture with portable sound and camera equipment . . . life as it is lived, and not as it is re-invented by the traditional cinema."

The Art Center series will focus only on American productions, ranging from a first film by a non-professional, to works by some of today's best known living cameramen.

Thursday's program, which begins at 8:15 p.m. in Memorial Hall, is entitled "The Camera Deals With Social Issues." Features include "A Regular Bouquet," a 45-minute first film, by Richard Beymer; and "The Olive Trees of Justice," a 90-minute documentary by Blue, winner of a Ford Foundation grant.

On Oct. 13, viewers will see "The Camera Explores Human Personality," featuring "Phyllis and Terry" and "The Showman." "Phyllis and Terry" is a 36-minute production by Eugene Marner, while "The Showman," by Al and David Maysles, is a 50-minute account of Joseph Levine's daily life.

"The Potentials and Problems of Cinema Verite," the Oct. 20 program, will feature Donn Alan Pennebaker, noted filmmaker and TV producer, who will present a lecture and show excerpts from three Leacock-Pennebaker Productions. Titles of the film clips are "Happy Mother's Day," "Primary" and a new film on Bob Dylan, "Don't Look Back."

All programs are open to the public without charge.

Green Bay Press-Gazette, October 5, 1966

West engagement last year . . . Bob Dylan is now planning concert appearances here in April . . . Grace Slick, from The Great Society, replaces Signe Anderson with

The San Francisco Chronicle, October 17, 1966

Bob Dylan Nears Deal With Capitol

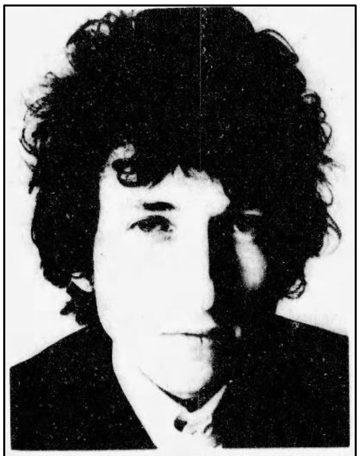
Bob Dylan, regarded as one of the most influential factors on the contemporary pop scene ranking in the same class as The Beatles, is moving near a deal with Capitol Records. Dylan has been recording for Columbia since his launching a couple of years ago, but now is up for grabs.

It's known that both MGM Records and Capitol have been pitching deals to Dylan's manager, Al Grossman. Columbia also hiked its bid, but it's understood that Capitol offered the most.

Dylan broke through as the poet laureate of contemporary youth with his song, "Blowin' In the Wind," which became a theme of the civil rights movement. Dylan entered a new phase with "Tambourine Man," a six-minute number whose stream-of-consciousness poetical style set a trend in pop song lyrics. More recently, he has gone on another tack to a more simplified form characterized by his hit, "Rainy Day Woman."

Dylan has also been on the move as a songwriter. Most of his early hits were published by Music Publishers Holding Corp., the Warner Bros. music subsid. More recently, he has moved into his own publishing setup, Dwarf Music, which he owns in partnership with his manager and Artie Mogull, who was formerly with MPHC.

Variety, October 5, 1966



Bob Dylan will be the subject of an hour-long program on "ABC Stage 67" this season. Viewers will have a look at his recent European concerts and his unconventional way of life.

Daily Press and Argus, October 5, 1966

JOAN BAEZ & DYLAN AT FEST

NEW YORK — Bob Dylan and Joan Baez will headline the third annual Festival of the Roses, which begins Oct 12. The foreign list will include Sandie Shaw of England and Alain Abrriere of England, top artists from RCA Victor, which has offered its full backing to the festival. Italian singers of folk and protest selections have been solicited to join the event. Mina and Adriano Celantano, who appear infrequently at festivals, will be guests of honor to present their latest songs. France's Antoine will participate as will Italy's Fred Bongusto (Fonit-Cetra), Iva Zanicchi and Giorgio Gabor (Ri-Fi).

Billboard, October 8, 1966

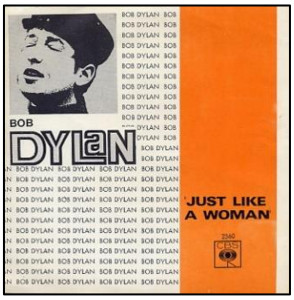
MANAGER VISITS BOB DYLAN

BOB DYLAN'S British manager, Kenneth Pitt, is going to stay at Dylan's home in New York State when he goes to America next week with Crispian St. Peters, whom he co-manages.

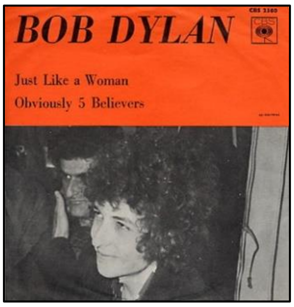
Said Mr. Pitt: "This is strictly a social visit. Bob's American manager, Al Grossman, invited me to stay at Bob's house."

Crispian leaves on Tuesday for a month's tour, followed by another month in Australia. He returns here on December 22.

Disc & Music Echo (UK), October 8, 1966



CBS 2360 (Norway)



CBS 2360 (Sweden)

Bob Dylan cancels all dates

BOB DYLAN has cancelled all dates until March 1967 as he is still recuperating from injuries received in a motor cycle accident earlier this year.

He has had to put off an Italian engagement this week at Rome's "Festival of Flowers." He was not due to do any other European dates.

The ban indicates that Bob's injuries—which included a broken neck vertebrae—were more serious than at first thought. Since leaving hospital he has been staying at his home in New York State.

Dylan's manager, Al Grossman, announced the extended recuperation this week, but said Bob is expected to be fit enough to continue making records.

Disc & Music Echo (UK), October 15, 1966



CBS 2360 (Denmark)

ABOUT OUR ARTISTS

CBS International Division

BOB DYLAN
October 13, 1966

Although Bob Dylan is feeling much better after suffering fractures and a concussion in a motorcycle accident on July 29th in Woodstock, New York, he has not scheduled any performances before March, 1967.

The story that appeared in the trades about Bob Dylan appearing at the Festival of Roses in Rome, October 12-14 was erroneous.

Bob Dylan's tremendous popularity with his audiance has again been evidenced in that after only a brief announcement in the press regarding his accident, letters from well wishers around the world started pouring into his manager's office and the volume hasn't subsided to date.

News of CBS Records artists distributed to CBS Records affiliates around the world. CBS International Promotion Department / 51 West 52 Street, New York, New York 10019

Dylan Not at Fest

NEW YORK — Bob Dylan will not appear at this week's Festival of Roses in Rome as previously announced. Stan Posner, of Albert B. Grossman, Dylan's manager, explained that the artist is still recuperating from an auto accident, and would not be available until March of 1967.

Billboard, October 15, 1966



CBS 2426 (Italy)

IN TORONTO . . .
. . .ABC-TV's "Bob Dylan" special set for CBC-TV Nov. 4. . . .

Variety, October 26, 1966



Enigmatic

Bob Dylan, folk singer whose story poems have created a cult in American musical circles, stars with his troupe on the ABC Stage 67 presentation of "The Bob Dylan Show," in color, Wednesday Nov. 16.

Santa Maria Times, October 22, 1966

Bob Dylan

On avait préparé ce soir-là autour de l'Olympia le dispositif policier des grands jours : à minuit, les spectateurs où l'on remarquait nombre de beatniks à chemises à fleurs, quittaient placidement les lieux et la police n'avait plus sous la pluie fine, qu'à ranger ses barrières de sécurité restées sans utilisation : Bob Dylan n'avait pas provoqué dans la salle, ni aux alentours, le grand accès hystérique que l'on attendait, et ses fans étaient un peu déçus.

Pourtant, pour sa première venue en France, aucun chanteur d'Amérique ou d'ailleurs n'a jamais bénéficié d'une légende aussi « infernale ». Bob Dylan, c'est ce garçon de 25 ans aux cheveux fous, aux accoutrements étranges, qui passionnent des millions de jeunes Américains en jetant l'anathème sur la guerre du Vietnam, en méprisant toutes les conventions, en faisant trembler sur ses meilleures bases, toute la civilisation du dollar.

Ce beatnik engagé a, au premier abord, un visage peu avenant : le teint très pâle, qui suggère les longues nuits de veille dans les bars américains, des yeux bleus qui dévisagent l'interlocuteur avec une sorte de méfiance de chat sauvage. Comme les autres héros de la jeunesse américaine, il connut une existence passablement chaotique : né en 1941, à Duluth, une petite ville minière près de la frontière canadienne, c'était un enfant difficile et prompt à faire des fugues. Son père, M. Zimmermann, était pharmacien : c'est Bob qui prit à l'âge de 17 ans, le nom de son oncle : Dylan. Il a visité en stop le Kansas, le nouveau Mexique et la Californie. Sa première chanson, il l'écrit à 15 ans et la dédie à une lointaine Française, Brigitte Bardot.

Il tente quelque temps de faire des études ; il reste six mois à la Faculté de médecine de Minneapolis d'où on le renvoie, c'est l'époque où il commence à chanter sous l'influence notamment des interprètes noirs tels Chuck Berry. Son inspiration, il la puise souvent dans l'actualité et manifeste, comme bien des étudiants, un profond mépris des idées reçues.

Mais le tournant dans la vie de Bob Dylan, c'est sa rencontre avec un poète et musicien de la chanson, Woody Guthrie. Il apprend que le vieil homme est hospitalisé à Brooklyn et lui rend visite. Le style de Guthrie, c'est l'inspiration populaire, le folksong, qu'a présenté en France Hughes Aufray. La misère des déracinés, les paysans ruinés par la sécheresse, les luttes sociales dans les mines, ce sont des thèmes qui donnent un sens social à la chanson et souvent une vigueur particulière. C'est à partir de là que Dylan va créer quelques-unes de ses compositions les plus « engagées ». Et celles-ci vont partir à la conquête du monde : car il est curieux de constater que les jeunes Français se prennent de passion pour ces chansons dites d'une voix nasillarde, qui traitent de sujets qui sont avant tout des préoccupations américaines : la question raciste ou la guerre au Vietnam.

Geneviève Reve



Feuille d'Avis du Valais (Switzerland), October 22, 1966

DYLAN fights back

BOB DYLAN fans were reassured this week that he is on the road to recovery and will carry on recording.

Last week Bob decided to rest until March next year because of injuries received in a motor cycle accident on July 29.

His manager Al Grossman told Disc and Music Echo from New York: "He's just recuperating, and is pretty well back on the way to recovery.

"But his muscles are still sore and he feels he would like to rest a little and go back to work in March. There's no trouble and he will be okay. He can get around fine, and is resting in New York."

"We've had to cancel some engagements. But it won't affect his recording. In fact he'll be going into the studio shortly to do some tracks."

Bob's injuries in the accident included fractures and concussion. Since then he has received thousands of well-wishing letters.

Disc & Music Echo (UK), October 29, 1966

TRACKING DOWN DYLAN



We found Bob Dylan's hideaway!

In a rambling Cape Cod cottage, miles away from any highway, in a small town in upstate New York, Dylan recuperated from his motorcycle crack-up and the weariness and exhaustion which everybody in the business knew he was suffering.

According to friends, Dylan had some visitors—including poet Allen Ginsberg—and has even received phone calls (from George Harrison, when the Beatles were in New York.)

We'd thought you'd like to see a picture of the house. Behind the house, by the way, is a large swimming pool. Ten cats and two dogs roam the grounds.

We won't tell you the exact location because Bobby might still be there when this is published and we would not want to disturb him.

World Journal Tribune, October 14, 1966

A.B.C.-TV PUTS OFF DYLAN APPEARANCE

A folk music show starring Bob Dylan, singer and song writer, has been postponed by the American Broadcasting Company network. It was to have been televised on Wednesday, Nov. 16, from 10 to 11 P.M. on "ABC Stage 67."

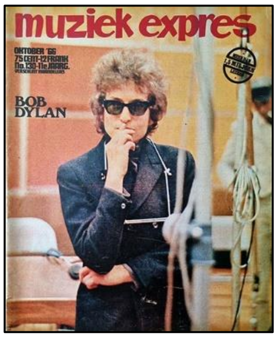
The network said it postponed the show after it became clear that filming would not be completed in time to meet the scheduled air date. Portions of the show were filmed several months ago while Mr. Dylan was on a concert tour in Europe, but other segments are still to be filmed. Mr. Dylan was injured in a motorcycle accident in July and canceled several concerts.

On Nov. 16 "ABC Stage 67" will present "Evening Primrose," a play about people who have secretly lived for years in a department store. In the cast are Anthony Perkins, Dorothy Stickney, Charmian Carr and Larry Gates.

The New York Times, October 28. 1966

Stage 67 lost Yves Montand for its February "C'est la Vie" musical with Diahann Carroll and substituted senior citizen Maurice Chevalier. Montand has a film commitment. Postponed indefinitely is a Bob Dylan special. The folksinger has been in retreat since he was injured in a motorcycle accident. Dropped completely is "The World's Most Beautiful Women" project.

Chicago Daily News, October 27, 1966



Muziek Expres (The Netherlands), October 1966

The Mystery of Folk Singer Bob Dylan

By MIKE PEARL
World Journal Tribune Staff

What has happened to Bob Dylan?

The 24-year-old bushy-haired folk singer, idol of the college set, has not been seen—except by a few close friends—since his motorcycle accident almost three months ago.

The reason behind Dylan's seclusion has turned into a morbid game of speculation and rumor.

Persistent stories that his career is finished have cropped up from Newport to Greenwich Village as Dylan fans across the nation clamor in vain for news of their hero.

But his agent, Albert B. Grossman, insists that Dylan was not seriously hurt and that he is merely "recuperating."

Yet the publishing firm of McMillan & Co. which had planned to release his book "Tarantella" this fall, has instead informed booksellers that the publishing date has been put off "indefinitely."

And ABC-TV, whose Stage 67 two-hour-long special on Dylan scheduled to appear in mid-November, also has been postponed.

"As soon as he is well enough to make certain revisions in the book, we will go to press," said Robert Markel, Dylan's editor at McMillan.

But when asked when that would be, Markel said: "I really don't know."

A spokesman at ABC-TV admitted that the Dylan show had been postponed "because of his crack-up" and that he had "no idea" when the show would run.

While dismissing all rumors and speculation as "gossip" Grossman's office still refused to make known Dylan's whereabouts.

Dylan has been kept under wraps until yesterday when the World Journal Tribune located the folk song stylist's hideaway near a small village in upstate New York.

In a rambling Cape Cod house, miles from any highway, Bob Dylan has been recovering from injuries received when he fell off his motorcycle July 29.

Behind the house is a large swimming pool. Ten cats and two dogs romped about the grounds. An electrician from a nearby village was hooking up a hi-fi speaker.

A young woman came to the door and at first denied that Dylan was there.

"We are afraid of all kinds of nuts coming around and bothering him," she explained. But she still refused to produce Dylan because of instructions from Grossman's office.

"It gets very lonely here," she said. "Very few friends have come up and we never go into town."

Beat poet Allen Ginsberg, a close friend of Dylan's, visited with him three weeks ago.

"I went up there with some books he had asked me to get him," Ginsberg said.

"I brought him some Emily Dickenson and Brecht. This accident may have been a good thing. It's forced him to slow down."

Ginsberg also insisted that Dylan wasn't seriously hurt.

Dylan, an angry young man with a guitar and harmonica, has been called the poet laureate of young America.

Composing his own songs of war, peace and non-sentimental love, he rocketed to fame five years ago and is today considered one of the hottest properties in music.

After signing with Columbia Records, Dylan was given a Town Hall debut. Since then he has appeared at colleges and folk festivals from coast to coast.

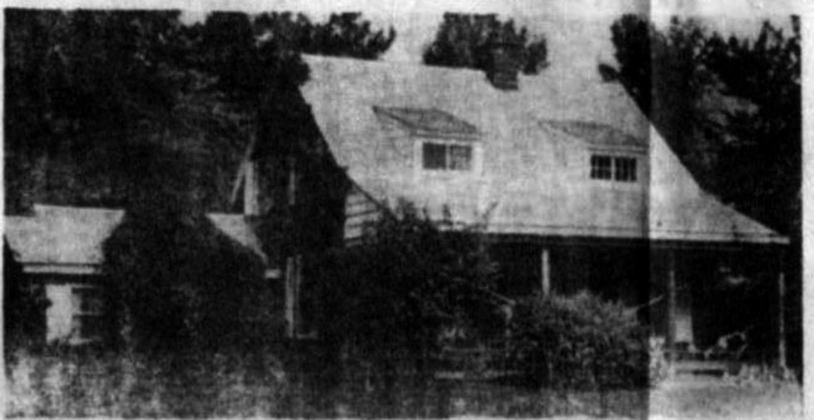
Last Spring, he returned from a world tour.

Looking up at a second story window of the house in the country yesterday, one could see a face dart back into the shadows.

Outside the window, an Autumn breeze tinkled through a set of wind chimes. Nothing else could be heard.

Bob Dylan, spokesman for a Generation, remained silent and invisible.

For how long is anybody's guess.



World Journal Tribune Photo by Jack O'Brien

BOB DYLAN'S HIDEAWAY — A RAMBLING CAPE COD "SOMEWHERE UPSTATE"

World Journal Tribune, October 14, 1966



BOB DYLAN

« Blonde on Blonde »

Deux albums de Dylan dans un seul disque! Un slow qui dure près de 12 minutes et qui s'appelle « Sad Eyed Lady Of The Lowlands ». Des titres extraordinaires comme « Rainy Day Women n° 12 & 35 », « One Of Us Must Know », « Just Like A Woman » et « Memphis Blues Again ». Un « must » pour tous les fans de Dylan. (CBS)

Disco Revue (France), October 1966

Cash Box HOLLAND

CBS reports enormous sales on the Bob Dylan project, in particular his latest 2-record set "Blonde On Blonde." Recently CBS also released an Extended Play recording by Dylan featuring "I Want You," "Obviously 5 Believers" and "Just Like A Woman."

Cash Box, October 8, 1966

FILM ON DYLAN

The first public look at a new avant garde film on the folk singer, Bob Dylan, will be offered on Channel 4's "Profile on the Arts" Saturday afternoon at 3:30 o'clock.

An excerpt from the not yet released film is one of the features of Saturday's program on "Cinema Verite," featuring two of the foremost American exponents of the technique, Richard Leacock and D. A. Pennebaker. They are recipients, along with Drew Associates, of $2 million from Time-Life for the development of this technique of film making in this country.

The Bridgeport Post, October 27, 1966

TELEVISION

3:30
2 Eye On New York.
4 Profile on the Arts; Richard Leacock, D. A. Pennebaker, "Cinema Verite." Feature film on folksinger Bob Dylan.
5 Movie; "Docks of New York," Leo Gorcey.★★

The Daily News, October 29, 1966

N.Y. TV Listings

WNBC – Channel 4 | WABC – Channel 7 | WOR – C

Saturday Highlights

3:30-4:00 (4) — PROFILE ON THE ARTS is again concerned with cinema verite, the new film technique. Host Nat Hentoff's guests are Richard Leacock and D. A. Pennebaker who show sampling of their work — film clips from the unreleased feature "Dylan," a portrait of the folk singer-composer Bob Dylan.

The Courier News, October 29, 1966

New! Exclusive!

8-Track Stereo Tape Cartridges



POPULAR!

Music for the Young at Heart

The Shadow Of Your Smile/Tony Bennett; Theme from "A Summer Place"/Percy Faith; Quiet Nights Of Quiet Stars/Andy Williams; My Melancholy Baby/Barbra Streisand; Thunderball/John Barry; Malagueña/Andre Kostelanetz; What Now My Love/Robert Goulet; plus 5 more!

CLASSICAL!

The Sound of Greatness

Handel: "Hallelujah" Chorus from "Messiah"/Morman Tabernacle Choir, Philadelphia Orch. conducted by Eugene Ormandy; Chabrier: España (Spanish Rhapsody)/N. Y. Philharmonic conducted by Leonard Bernstein; Dvorak: Humoresque/Isaac Stern, Columbia Sym. Orch. conducted by Milton Katims; Liszt: Liebestraum/Philippe Entremont; plus 7 more!

TEEN!

Music for Swingers

The Sounds Of Silence/Simon & Garfunkel; All I Really Want To Do/The Byrds; Louie, Louie/Paul Revere and The Raiders; Red Rubber Ball/The Cyrkle; Positively 4th Street/Bob Dylan; Please Tell Me Why/Dave Clark Five; Over Under Sideways Down/The Yardbirds; Down In The Boondocks/Billy Joe Royal; plus 4 more!

ONLY $2.50 EACH

Would sell in stores for as much as $7.95 each!

MAIL COUPON NOW!

Columbia Stereo Tape Cartridge Service
Dept. 401-2 Terre Haute, Indiana 47808

Please send me the Tape Cartridges I've checked below. You'll bill me only $2.50 for each one I want, plus a small mailing and handling charge.

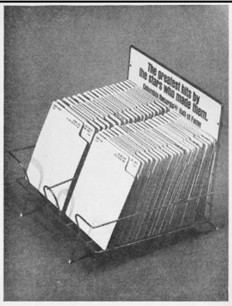
- ☐ Music for the Young at Heart
- ☐ The Sound of Greatness
- ☐ Music for Swingers

☐ SAVE! Enclose your check or money order and we'll pay all mailing and handling charges!

Name....................
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City....................
State.................... Zip Code........
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130 STC-1/F66

Skliing magazine, October 1966



Custom made for coin operators... Columbia Records' "Hall of Fame" singles! LOOK FOR THE "HALL OF FAME" RACK AND DIVIDER CARDS —IT'S YOUR CENTER OF PROFIT!

Made to order for you to help keep those coins jingling and jangling into your jukeboxes. From Columbia's "Hall of Fame" comes the timeless programming material that never stops getting the big play. A fabulous array of the greatest hits by the stars who made them. Recouplings of the best-selling single records through the years.

And now, Columbia announces 6 exciting new additions to the "Hall of Fame" series:

SIMON AND GARFUNKEL
"The Sounds of Silence" c/w "Homeward Bound" 4-33096

THE BYRDS
"Turn! Turn! Turn!" c/w "Eight Miles High" 4-33097

PAUL REVERE AND THE RAIDERS
"Kicks" c/w "Just Like Me" 4-33098

TONY BENNETT
"The Shadow of Your Smile" c/w "Who Can I Turn To" 4-33099

BOB DYLAN
"Rainy Day Women #12 & 35" c/w "Like a Rolling Stone" 4-33100

JOHNNY CASH
"I Walk the Line" c/w "Orange Blossom Special" 4-33101

RAY CONNIFF
"Happiness Is" c/w "Invisible Tears" 4-33102

Available wherever you buy your singles.
COLUMBIA RECORDS "Hall of Fame"

Cash Box, October 29, 1966

May Shaping Up As Lively Month

By ROBERT JENNINGS

May could shape up as an unusually lively entertainment month in Memphis even for those whose taste is not whetted by the annual spring visit of the Metropolitan Opera.

A pair of interesting possibilities for May engagements are Bob Dylan, the folk singer, and a package about as far as possible removed from the unhappy Mr. Dylan — Duke Ellington and his orchestra with Ella Fitzgerald.



Bob Dylan

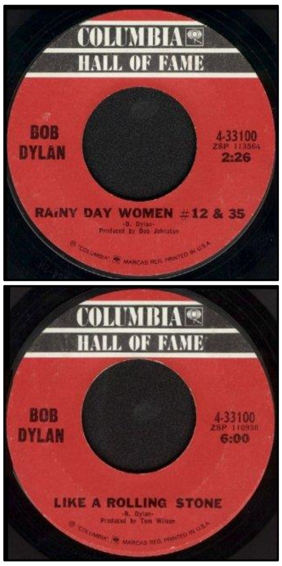
Mr. Dylan, the bushy-haired, 24-year-old angry man of his generation, has been in seclusion since he fell off his motorcycle July 29. This gave rise to all sorts of rumors that his injuries were such that he would never perform again. Publication of his book, "Tarantula" has been postponed; a two-hour TV special on him has been delayed. Secrecy was the watchword and nobody could determine how serious his crackup had been.

However, an assistant producer of Mr. Dylan's show, Dan Weiner, said yesterday by telephone from New York that the singer is "tentatively" scheduled to start a short tour in March. "We are waiting for the doctor to clear him.

"I have no information on the nature of his injuries. We've been looking into a date in Memphis. Yes, we had a successful show there last winter. He might play Nashville, too."

Mr. Dylan drew just under 2,300 to The Auditorium Amphitheater last Feb. 10. His producer has in mind a Sunday night booking in The Auditorium next spring.

The Commercial Appeal, October26, 1966



Columbia 4-33100 (USA)



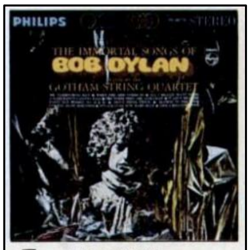
Columbia 68 19 0010 (USA)



Beatrijs (The Netherlands), October 22, 1966



Billboard, October 1, 1966



POP SPOTLIGHT

THE IMMORTAL SONGS OF BOB DYLAN
Gotham String Quartet. Philips PHM 200-218 (M); PHS 600-218 (S)

A happy marriage of chamber music with the contemporary compositions of Bob Dylan—such compositions as "Mr. Tambourine Man" and "The Times, They Are a'Changin'," is effected in this delightful album. Chamber music buffs will be satisfied with the performance of the Gotham String Quartet.

Billboard, October 15, 1966

A FOLK MUSIC SHOW starring Bob Dylan, which was to have been presented by the American Broadcasting company Nov. 16 on ABC Stage 67, has been postponed because filming could not be completed in time to meet the air date. Portions of the production had been filmed some months ago while Dylan was on a concert tour in Europe, but Dylan was hurt in a motorcycle accident in July and had to cancel several concerts which were to figure in the show.

The Chicago Tribune, November 4, 1966

● The Bob Dylan TV show scheduled for ABC-TV this month was cancelled because of damage to the pre-recorded tape.

The Honolulu Star, November 13, 1966

group . . . the Bob Dylan TV spectacular has been indefinitely postponed. The master tape deteriorated and some of it will have to be re-shot and Dylan is still convalescing from his accident . . . Liberace returns to

The San Francisco Chronicle, November 14, 1966

"When will the 'Bob Dylan Show' referred to in a recent Globe Magazine article appear on 'Stage '67'?" T. Evans, Boston.

(The show did not turn out well and was cancelled.)

The Boston Globe, November 30, 1966

Also coming are Phil Ochs, in a Massey Hall concert, Nov. 11. Dylan has cancelled out but is supposed to be here in January. And the Loving Spoonful are returning. The Riverboat has a full

The Varsity (Canada), November 4, 1966

Gillespie, Peterson et al, will play here in May. . . . Bob Dylan will play five concerts in the area in April.

The San Francisco Examiner, November 6, 1966

The big Bob Dylan mystery

WHERE is Bob Dylan? After his accident of a few months ago no one has seen nor heard of him.

His manager is kept busy denying rumours that this former dean of pop music is dead or has been critically ill.

None of the rumours seem to have any foundation whatsoever, but arise simply from the fact that he is completely unavailable.

It does appear certain he has undergone some form of surgery and the talk in New York is that he still has half his head shaved and will not be seen until next March.

The Sydney Morning Herald (Australia), November 27, 1966

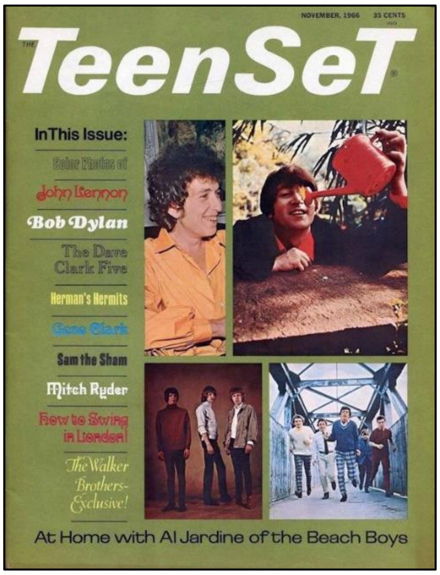
Columbia Releases 13 Auto-Tapes

NEW YORK—Columbia Records is releasing thirteen 8-track stereo tape cartridges in Nov. Highlighting the pop releases is a twin-pack cartridge which contains "Blonde On Blonde" by Bob Dylan. Included among the single-pack pop stereo tape cart-

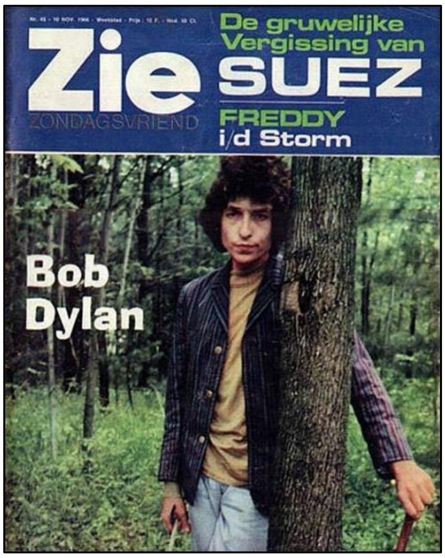
Cash Box, November 12, 1966

BOB DYLAN will not make any appearances before March 1967, at the earliest; it is not known whether he will record in Nashville at the end of this month as scheduled. He is presently in Woodstock, finishing a rewrite of Tarantula and recovering from what was apparently a considerably more serious accident than had been reported. It's now said that Capitol has the best chance of taking him away from Columbia; contract negotiations are not yet completed. ### Allen Stanton, the BYRDS' producer, has left

Crawdaddy, November 1966



TeenSet, November 1966



Zie Zondagsvriend (Belgium), November 10, 1966

DYLAN HITS LP

"Bob Dylan Greatest Hits" LP is released in January, to make up for lack of material during the recuperation from his recent accident.

Tracks include "Like A Rolling Stone," "Subterranean Homesick Blues," "Blowin' In The Wind."

Disc & Music Echo (UK), November 19, 1966

OLDIES ALBUMS FROM BEATLES DYLAN ETC.

"Oldies" is the title of the Beatles' new LP which is released by Parlophone on December 9. It contains sixteen tracks, fifteen of which have been previously issued in this country.

The only new song is Larry Williams' "Bad Boy" which John sings. It was previously issued in America on Capitol's "Beatles VI" album.

The rest of the tracks on the LP are "She Loves You." "From Me To You", "We Can Work It Out", "Help", "Michelle", "Yesterday", "I Feel Fine", "Yellow Submarine", "Can't Buy Me Love", "Day Tripper", "A Hard Day's Night', "Ticket To Ride", "Paperback Writer", "Eleanor Rigby" and "I Want To Hold Your Hand."

On the same day, Columbia issue "The Dave Clark Five Greatest Hits" subtitled "14 World Million Sellers." Three of the tracks have not been previously issued in this country, though they are available in America — "I Like It Like That", "Satisfied With You" and "At The Scene."

The remaining songs are "Glad All Over", "Do You Love Me", "Catch Us If You Can", "Bits And Pieces", "Because", "Can't You See That She's Mine", "Come Home", "Over And Over", "Reeling And Rocking", "Try Too Hard" and "19 Days."

Bob Dylan, too, is having an LP of his big sellers released. "Bob Dylan Greatest Hits" is due for issue by CBS in January.

Among the tracks are "Like A Rolling Stone", "Subterranean Homesick Blues", "Blowin' In The Wind", "Just Like A Woman", Mr. Tambourine Man" and "Rainy Day Women."

Record Mirror (UK), November 19, 1966



CBS 2476 (The Netherlands)

'He's upstate recuperating'—the Dylan mystery grows

FEW of Bob Dylan's old cronies have been in direct touch with him since his motorcycle accident last summer. Most requests for information get such replies as "I don't know man. As far as I know, he's upstate recuperating."

Some offered the opinion that Dylan is cultivating a recluse image on purpose for reasons best known to himself. As one said: "It's maybe a little like trying to effect a martyr image without going through the pain of actually becoming one."

Another theory advanced is that since Dylan plans to switch record affiliations, he wants to stay away from the scene hopeful of building up an even greater demand for his first disc project on a new label. On the other hand, Dylan could be just plain "hung up" as he is known to have been on other occasions.

One source who has not been in direct touch but who is in a position to know, indicates that Dylan's cycle smash caused a much more serious injury than at first had been diagnosed. A long recuperation became necessary when it was learned that Dylan actually fractured several vertebrae in his neck. These are still extremely weak, it was said.

This source added that during his confinement in a house which is on the vast piece of property in Woodstock, N.Y., owned by his manager, Al Grossman, Dylan has written close to 50 new songs. He is also said to be in an advanced stage of work on his book and is also believed to be preparing a TV special.

It is said that callers at the house where Dylan is holed up are greeted by Dylan's wife, who says he can't be seen. There are some, however, who are admitted to the house and who do get through on the telephone.

With respect to his new record deal, it's understood that talks were held with Capitol but that these were broken off. Prime contenders now are known to be MGM and RCA Victor, with the betting leaning in the MGM direction.—REN GREVATT.

Melody Maker (UK), November 26, 1966

Full color sound...with...



...the Beach Boys



and Bob Dylan

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GUITARS/AMPLIFIERS/KEYBOARD INSTRUMENTS/ACCESSORIES

FREE CATALOG / Write Fender Musical Instruments, Dept. LA, 1402 East Chestnut, Santa Ana, California

The Los Angeles Times, November 27, 1966

Aural pop-art from Dylan

by Forester

The voice is a mixture of sonorous breaths and wails. The lyrics most of the time seem quite unintelligible at first hearing, yet the creator of these extraordinary vocal messages has been hailed by a select, devout following as a contemporary prophet.

SONG writer and folk singer, the young man from Hibbing, Minnesota, Bob Dylan, the subject, comes through as a cryptic, sardonic exponent of a peculiar type of aural pop-art.

His music is melodic and infectious. The beat of his harmonica and guitar is strong and determined, but combine the music with Dylan's lyrics and the result: very exhausted listeners.

More than usual concentration is required if a cohesive entirety is to be made out of them. The images are fragmentary, disturbing and, quite frankly, baffling. Professor Sigmund Freud would have gone for this record in a big way.

Interesting to recall that the Christian TV Association, in a Melbourne - produced programme, recently found in Dylan qualities for comparison with the prophets.

Is he, Dylan, apocalyptic or a musical charlatan ?

CBS Records, company which recorded Bob Dylan (CBS S2BP-220019), believes the fellow still has at least what it takes to sell well, even though its executives also might find it difficult to explain this two-record album, titled Blond and Blond.

Displayed across both sides of the glossy album cover is a 24-inch photograph of Mr. Dylan resembling a waspish-aunt, and inside the jacket approximately 80 minutes of his vocalising.



. . . "waspish aunt" (cover pin-up).

The Age (Australia), November 11, 1966

Cash Box SCANDINAVIA

DENMARK

NPA (Nordisk Polyphon Akts.) has a new LP album titled "Bella Musica" where **Poul Bundgaard** is performing some of his biggest successes throughout the years. It is a Polydor release. **Johnny Reimar** on Philips has a new Danish-language single. On CBS is just released **Bob Dylan** with "Just Like A Woman," now as a single here. On Philips is just released a stereo LP of Danish romantic songs titled "Den Danske Romance." Finally, NPA has in-

Cash Box, November 12, 1966

Give Columbia records and double the fun

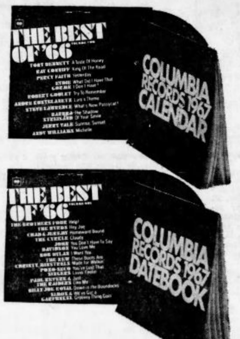
Best of 66 Vol. 1 - Vol. 2

99c each

Pick out the Columbia records you'd like to own. Then, for as little as 99c more, you get your choice of one of these wonderful bonus albums with each selection you buy: a "Best of '66" LP featuring The Byrds, Simon and Garfunkel, Bob Dylan and many more favorites on Volume One. Volume Two of "The Best of '66" features Barbra Streisand, Andy Williams, Tony Bennett and other great stars. Album includes a free full-color, album-sized calendar and datebook with interesting facts about your favorite Columbia recording artists.

Choose your favorites. Use your charge!

Gold's records fourth floor





This is just a sample of the record selection from Columbia

Your Columbia record dealer has a wide variety of records for every musical taste. Whether you like Classics, jazz, rock 'n roll or just plain good music, you'll find just what you want on Columbia. Why not come in and look? Records make wonderful, lasting Christmas gifts.

Priced from **2.97 to 5.97**

Choose your favorites. Use your charge!

The Lincoln Star, November 28, 1966

Bob Dylan mystery deepens

reveals Derek Johnson

THREE months ago, the NME reported that Bob Dylan had been involved in a motor-bike accident and had sustained a broken neck vertebrae and concussion. It was stated that it would be necessary for the folk singer to convalesce for a couple of months before resuming his normal engagements. But we are now entering the fourth month since Dylan's accident, and there is still no sign of him emerging from hibernation.

Speculation is now rife as to whether the bike upset was far more serious than was at first intimated. His fans are clamouring for news of their idol—particularly in the States, where the Dylan mystery has almost attained crisis level—but there's nothing to pacify them. Just silence! For, to all intents and purposes, Bob Dylan has completely disappeared.

This was no ordinary convalescence—he didn't just slip away to some country retreat where he could nurse his injuries. He severed all connections with the life he had known, and took off for a secluded hide-out—where, presumably, he has been ever since.

Many of his closest friends don't know where he is, or even how badly he was hurt. It's likely that only two people have known Dylan's whereabouts since the accident—his agent Albert B. Grossman (and he's saying nothing) and beat poet Allen Ginsberg, who is probably Bob's best friend.

POSTPONED

And now, as a spark to further rumours and gossip, publication of Dylan's book "Tarantula" —previously scheduled for this autumn—has been postponed indefinitely. What's more, a two-hour TV special, in which Bob was due to appear in mid-November, has been cancelled.

This has given rise to suggestions that he was much more badly hurt than we thought—and even to persistent stories that his career is at an end. His agent has dismissed such chatter as nonsense, but admits that he just doesn't know when Dylan will emerge from the shadows.

Two weeks ago, America's World Journal Tribune tracked down a remote hide-out where Bob had been staying. It proved to be a rambling old house in an almost inaccessible village, miles from anywhere — on the Cape Cod peninsula in Massachusetts.

On being confronted with this information, Allen Ginsberg admitted that he had visited Dylan there and had taken him some reading material. But when the "Tribune's" reporter called at the house, no one was prepared to say whether or not the singer was still in residence.

NOTHING

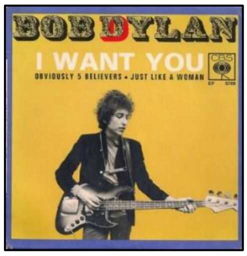
In this country, detached as we are from Bob's immediate environment, we are affected only by the let-up in the flow of his record releases. And on checking with CBS, I find that they have absolutely nothing of Dylan's scheduled for release in the foreseeable future—although it's always possible, of course, that they could take a single from a previously issued album.

Meanwhile, the great Bob Dylan mystery deepens. Fans are asking themselves whether his injuries are taking longer to mend than expected — or whether, having found seclusion, he appreciates it so much that he's reluctant to forgo it. Or is there some other explanation that we don't know about? If not, why the cloak-and-dagger stuff ?

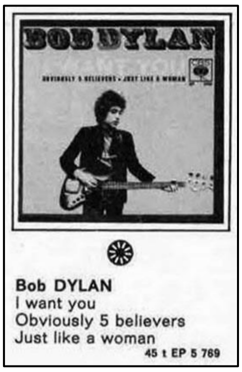
New Musical Express (UK), November 4, 1966



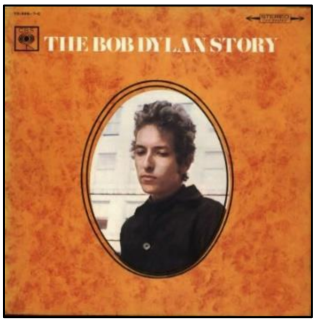
Columbia TBS 1 (USA)



CBS EP 5769 (France)



Rock & Folk (France), November 1966



CBS YS-696~7-C (Japan)



CBS LL-987-C (Japan)

When we find out what happened to Bob Dylan we'll let you know. He's hospitalized in Cologne, Germany with serious injuries from who knows what.

Tucson Daily Citizen, November 16, 1966

In New York

With Walter Winchell

CELEBS - IN - THE-CROWD: Maureen O'Hara persuading Danny's Hideaway to relax its no-slax edict . . . "Walking Happy" lyricist Sammy Cahn, replicas of 7 Oscars dangle from his key ring . . . Folksong star Bob Dylan. He wears poorboy sweater, faded jeans and desert boots as he strolls unrecognized near Gramercy Park . . . Jane Powell, neat, sweet and petite at "The Apple Tree" . . . Gorgeous Arlene Dahl wrapped in sable at The 4 Seasons . . . Nanette Fabray among the "Mame" audience. She is being



WINCHELL

The Greenville News, December 7, 1966

WALTER WINCHELL

Bob Dylan 'Disguise' Provides Privacy

NEW YORK — The Broadway lights: Celebs - in-the-crowd: Maureen O'Hara persuading Danny's Hideaway to relax its no-slax edict . . ."Walking Happy" lyricist Sammy Cahn. Replicas of 7 Oscars dangle from his key ring . . . Folksong star Bob Dylan. He wears poorboy sweater, faded jeans and desert boots as he strolls unrecognized near Gramercy Park . . . Jane Powell, neat, sweet and petite at "The Apple Tree". . .

his estranged wife are end things amicably. He wa the Petula Clark click "Do town."

SOUNDS-in-the-night: Norby Walters: "Nobody's cure on Broadway. W you're a success you're af it won't last. When you'r flop you're afraid it will" At Cloud Casino: "The sk tons in her closet are all m coats" . . . At Lindy's: "T vee's top bananas are a ferent bunch every year" At La Maison Rouge: "The

The Boston Record-American, December 7, 1966

BIOS OF 1966's LEADING ARTISTS

Bob Dylan—Columbia

Dylan was born in Duluth, Minnesota on May 24, 1941. After living briefly in Sioux Falls, South Dakota and Gallup, New Mexico, he graduated from high school in Hibbing, Minn. For six months, Bob attended the University of Minnesota on a scholarship. But like many of the restless, questing students of his generation, the formal confines of college couldn't hold him.

Bob started to sing and play guitar when he was 10. Five or six years later wrote his first song.

Dylan first came East in Feb. 1961. His destination: the Greystone Park Hospital, Greystone Park, New Jersey. His purpose: to visit the ailing Woody Guthrie—singer, ballad-maker and poet. It was the beginning of a deep friendship between them.

Dylan achieved a highpoint in his career with an appearance at the Newport Folk Festival, and has since earned innumerable new followers based on his single clicks "Like A Rolling Stone," "Positively 4th Street," "Rainy Day Women No. 12 and 35" and his controversial "Blond On Blond."

Cash Box, December 24, 1966

BOB DYLAN — Folk singer at Miami Beach Convention Hall. Friday night.

The Miami Herald, December 11, 1966

THE DATE Bob Dylan had pencilled in for Friday at Miami Beach Convention Hall has been erased.

The Miami Herald, December 15, 1966

Monday, December 19

*9:15 BEETHOVEN - WEINGARTNER: *Hammerklavier Sonata* in Bb, op. 106, arranged for orchestra. Kurt Graunke conducts the Bavarian Symphony.

10:00 BOB DYLAN AND HIS FOLK SONG RELIGION: A sermon delivered by Reverend Donald S. Harrington at the Community Church in New York City on May 29, 1966, with Bob Dylan singing some of his own songs. (WBAI) (December 31)

11:00 KING BISCUIT WEST: Our first real rock and roll extravaganza, the publishers of the *Mojo Navigator* supplying some unique rock recordings and appropriate commentary. Moderated by regulars Ed Denson and Mike Chechik. (1 hr. 30 min.)

KPFA Folio, December 1966

The producer's bankruptcy stripped Memphis of an anticipated active season of musicals. But deprived of the American Musical Theater Club's four offerings, we at last come up with a midwinter touring show.

A revival of "Porgy and Bess," George Gershwin's renowned Negro folk opera, is booked for one night in The Auditorium Amphitheater Jan. 20. It appears to

week of Feb. 13. It is uncertain who would be Dolly but it would likely not be Carol Channing nor Betty Grable, each of whom is now on the road with a "Dolly!" company. Bob Dylan, the folk singer, had been rated a possibility for The Auditorium in the spring but now appears to have been written off.

The Commercial Appeal, December 18, 1966

Gift-Specials in our Sheet Music Dept.



$4.95 each

Bob Dylan SONG BOOK

Created by the man who has delighted millions with his many folk songs. Will make a marvelous gift.

Peter, Paul & Mary SONG BOOK

A trio with whom everyone is familiar for their wonderful folk songs. They're all here.

The Baltimore Sun, December 11, 1966

Folk Music's Heroine Raps Its Hero

NEW YORK — Folk singer Bob Dylan was scolded today by an unlikely critic — his female counterpart, Joan Baez, who took him to task for preaching in song what youngsters "*think* they want to hear — that 'nothing matters.'"

Miss Baez said in an interview in the current issue of Redbook, just released, that she was "troubled by a recent change" in Dylan. "The kids idealize Dylan more than me. For that reason I think he should help them more, not play up to their negative feelings. What they *think* they want to hear is that 'nothing matters,' and in a way, that's what his newer songs tell them."

"I say just the opposite; I believe everything matters, and you have to take a stand," Miss Baez declared, saying that Dylan "has become too cynical and bitter."

The Berkshire Eagle, December 22, 1966

Weekend Special

The Bob Dylan mystery grows more mysterious every day. Some say his accident so disfigured him that he won't perform again. Other reports have it that he has written more than 50 new songs while recuperating, and that he has completed his book, "Tarantula." Friends who try to visit him at his country hideaway are stopped at the door by his wife, who tells them Dylan can't see anyone. Very special friends are allowed to come into the house, where they speak to the artist via an intercom . . . George Hamilton's mother and her other son, Dick, changed

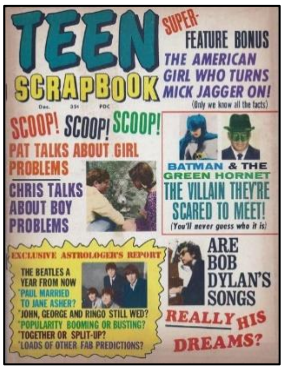


Sammy Davis

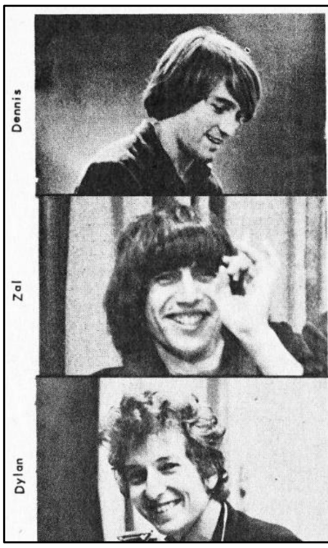


Rita Gardner

The Daily News, December 31, 1966



Teen Scrapbook, December 1966



That Elektra album we've been mentioning called "How To Play Fender Bass" is by **Harvey Brooks,** one of the finest bass players around. Harvey was on the "Highway 61 Revisited" album. It will be released this fall./ "The **Peter, Paul & Mary** album," newey from Warner Bros., has tracks with the **Paul Butterfield Blues Band** and **Charlie McCoy.** We would like to apologize to P.P.&M for once calling them corny and trite. Actually, four years ago, they were into what all the groups are doing now. We wish them a long, happy life./ Howard Solomon, owner of the Cafe Au Go-Go in New York, announced that **John Lee Hooker** would record there backed by the **Muddy Waters** band./The photo of the girl on Bob Dylan's "Blonde On Blonde" album is **Claudia Cardinale.**/ If you peel the art work off of the **Beatles'** "Yesterday, Today" album, you might discover the original, gory cover that caused so much baloney. Capitol Records just pasted the new cover right over the old one on a bunch of the LPs. If you've discovered a way of exposing the original without messing it up, let us know./ "Eleanor Rigby" is truly a work of art. Beautiful **Beatles**./ We hear all the rock groups complaining about the boredom and exhaustion from touring. "The road" was the life blood of jazz guys as well, but the jazzmen learned to live out of suitcases. Could it be the younger generation is softer? Lots of rock groups don't even show up for gigs. We'd like to hear opinions./ **The Beach Boys** laugh on "Barbara Ann," **Zal** laughs on "Bald Headed Lena" **Dylan** cracks up on "119th Dream" and "Rainy Day Women" and **Tom Jones** splits a gut on "What A Party."/ **Chuck Berry** has signed with Mercury Records and rumor has it that **Bob Dylan** will do likewise. At this writing Bob has not renewed his contract with Columbia./ **Eric Burdon** is keeping his drummer, **Barry Jenkins,** but the others will go their own way. "See See Rider" is the first record under the new name Eric Burdon and the Animals./ Two new movies for **Herman's Hermits**: "Mrs. Brown, You've Got A Lovely Daughter" and a remake of the Marx Bros., "A Day At The Races."/ Pianist, **Bud Powell,** whose life was a constant series of hardship and sickness, died from pneumonia on July 24th. May he rest in peace./ Good instrumentals getting big. "Wade In The Water" by **Ramsey Lewis,** "Misty" by **Groove Holmes,** "My Sweet Potato" by **Booker T.,** "How Sweet It Is" by **Junior Walker.** And in the midst of it all a revival of blah, ugh, "Wipe Out."/ Yech award goes to **Chris Montez.** What a horrible voice./ Best record this time is "Eleanor Rigby." ☐

Hit Parader, December 1966

Rumors have it that Bob Dylan is leaving Columbia. Prime contendors at this point seem to be MGM and RCA Victor...

The Broadside (Mass.), December 21, 1966

JUST IN TIME FOR XMAS—DODD & DYLAN

LP'S BY NORMAN JOPLING & PETER JONES

BOB DYLAN "Greatest Hits"—Blowin' In The Wind; It Ain't Me Babe; The Times They Are A-Changin'; Mr. Tambourine Man; She Belongs To Me; It's All Over Now Baby Blue; Subterranean Homesick Blues; One Of Us Must Know; Like A Rolling Stone; Just Like A Woman; Rainy Day Women Nos 12 & 35; I Want You (CBS BPG 62847)

SORT of Bob Dylan without tears. He's probably the only artiste whose best tracks aren't his biggest hits, but nevertheless this isn't a bad souvenir for people who like Bob, but haven't bothered to buy any of his other LP's. Strange though, that the million-selling single "Positively Fourth Street" and the Top Twenty follow-up "Can You Please Crawl Out Of Your Window" aren't on here. Really, this isn't too good for Dylan devotees, as the essence of previous albums has been created. This hotch-potch is confusing, but probably commercial.

★ ★ ★

Record Mirror (UK), December 24, 1966

Keri seen dancing the Bend in Stockholm, introduced by **Alan McDougall** . . . **Bob Dylan's** greatest hits LP likely to be the last **Dylan** release for at least three months . . . sales of "Green Green Grass Of Home" have already topped over half a million

Record Mirror (UK), December 24, 1966



Downbeat, December 1, 1966

Easybeats share a flat in North West London . . . **Bob Dylan's** "Mixed Up Confusion" issued as a single in Holland . . . ex-member of **Los Bravos Lee Grant** released "Breaking Point" with his new backing

Record Mirror (UK), December 3, 1966



CBS BPG 62847 (UK)

Sebastian Cabot Cuts Dylan Album For MGM

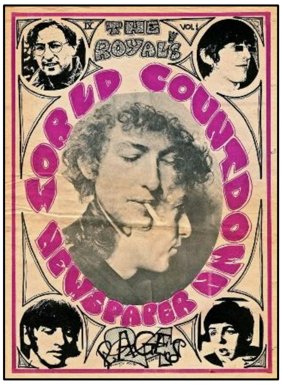
NEW YORK—The songs of Bob Dylan receive yet another twist via an upcoming MGM Records album, "Sebastian Cabot, Actor, Performs the Works of Bob Dylan, Poet." The collection includes narratives of Dylan lyrics set against simple musical accompaniment of their melodies. A piece of material that sums-up the theme of the set, "And Mostly They Sing," is included in the package, and is being rushed-released by the label this week. Writers are Lou Stallman and Len Hirsch, a professor at City College of New York, who wrote the words.

The set was produced by Stan Catron's Bornwin Productions, with the new song published by Catron's publishing affiliate, Bornwin Music (BMI). Catron left last week on an eastern-city promo tour on behalf of the new single and LP, which will be released in Jan.

Cash Box, December 17, 1966



OK (Germany), December 19, 1966



The Royal's World Countdown, December 1966



Dylan Signs With M-G-M Records

Ralph J. Gleason

BOB DYLAN, one of the biggest selling disc artists in the history of the record business, is switching record companies.

Dylan has agreed to a new contract with M-G-M after five years with Columbia, the label which discovered him and presented his first album.

The new contract is reported to be for a guarantee of $2 million payable over a 10-year period. It is one of the highest guarantees given a disc artist in recent years and was negotiated by his manager, Albert Grossman.

Dylan signed with Columbia before Grossman managed him.

Under the terms of the $2 million contract, Dylan will have complete control over the product issued, a bone of contention during his years at Columbia.

The contract guarantee, payable over a 10-year period, does not mean that Dylan has signed with M-G-M for 10 years, however. The length of the actual M-G-M artist's contract is only five years. The 10-year payment clause is to spread the money out for tax purposes.

Under the new M-G-M contract, Dylan will record at least two LPs a year, beginning in March when his Columbia contract expires.

★ ★ ★

DYLAN'S DISAGREEMENTS with Columbia date back to his first successes with the LP, "The Free Wheelin' Bob Dylan." One of the tracks, "Talkin' John Birch," was withdrawn after complaints, mainly from southern areas, about its political content.

More recently, Columbia issued "Positively 4th Street" in a classic mixup. The initial shipment of records had the right label but the wrong record and had to be recalled, and there have been other confusions concerning specific single releases.

At one point, an album of Dylan's concert performances was planned and then abandoned in a disagreement over content between the artist and the company.

Earlier this fall, as Dylan's contract expiration date approached, rumors mounted that he would leave. Columbia has let other hit artists in the past walk away when it felt their demands were too stiff. Both Johnny Mathis and Erroll Garner left to make deals more to their liking elsewhere.

M-G-M has been known to be negotiating with Dylan's management all fall and, although the news has not yet been announced officially, it has long been suspected that Dylan would sign with M-G-M if Columbia would not grant him the autonomy he wished.

Last year Dylan, with Grossman, set up his own publishing company, Dwarf Music, to handle all the tunes he writes from now on. Royalties from his earlier compositions, published by the old line Tin Pan Alley company, Witmark, have been estimated to have out-grossed Noel Coward's, Rodgers and Hammerstein's and other famous names from the standard show tune set.

★ ★ ★

DYLAN'S ROYALTY check from Witmark for the last quarter of 1965 was the largest written by that firm to any composer that year.

Dylan is currently at his country home editing the film shot during his British and Scandinavian tour last year into a 90-minute special for ABC-TV's Stage '67 series. An earlier edited version did not meet with Dylan's approval and he is re-editing it personally.

He has almost completely recovered from the effects of his motorcycle accident of last summer, although the broken vertebrae are still tender enough to prevent him hanging a guitar from his neck and performing. He has tentative plans for an April concert tour.

Meanwhile his book, "Tarantula," has been completed and is due out some time next month from Macmillan.

The San Francisco Chronicle, December 30, 1966

BOB DYLAN'S
"BLONDE ON BLONDE"

14 SONGS *INCLUDING*:

SAD-EYED LADY • FOURTH TIME AROUND
LEOPARD SKIN • PILL-BOX HAT
ABSOLUTELY SWEET MARIE • JUST LIKE A WOMAN
PLEDGING MY TIME • I WANT YOU, etc.

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New Musical Express (UK), December 10, 1966

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in
the film comedies of
BOB NEUWIRTH
"A LIGHT LOOK"
with Salvador Dali, Bob Dylan & others

Jan. 7th (Saturday)

FIRST OPEN HOUSE OF 1967

Jan. 8th & 9th (Sun. & Mon.)

The Macabre Humor of
LUIS ERNESTO AROCHA
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For Balance of Schedule
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125 West 41st St. | 564-3818

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presents
EDIE SEDGWICK
in his film comedies
"A LIGHT LOOK"
with Salvador Dali, Bob Dylan
Reveals the most fragile beauty of all the underground to be a real Chaplin.
plus
"UPTIGHT: L.A. IS BURNING"
by Ben Van Meter

Sun. & Mon. Jan. 8 & 9 — 8 & 10 — 1.50

The Macabre Humor of
LUIS ERNESTO AROCHA
"MOTHER LOVE", "HOMMAGE TO BRAM STOKER", "THE PASSION AND DEATH OF MARGUERITE GAUTIER", "MARDI GRAS", "SAMPSON AND DELILAH", "LAS VENTANAS DE SALCEDO"

Tues. & Wed. Jan. 10 & 11 — 8 & 10 — 1.50

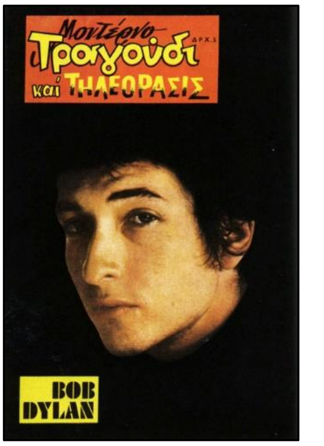
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X Centuries of Passion in XXX Minutes!

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New films, new film-makers. Discoveries and surprises. To schedule films, call 564-3818

COMING: GREGORY MARKOPOULOS RETROSPECTIVE
(Jan. 15-28)

The Village Voice, January 5, 1967



Μοντέρνο Τραγούδι και Τηλεόρασις (Greece), January 15, 1967

Jan. 9 - 27
Period Textile Exhibition on loan from the Scalamandre Museum of Textiles. Manchester Institute of Arts and Sciences.
Jan. 12
Bob Dylan film by David Penneybaker. Johnson Theater, U.N.H., at 1 and 7:30 p.m.
Jan. 16
Expectant Parents Class, Concord Hospital Nurses Home at 7 p.m.
Jan. 16 - 20 and Jan. 23 - 25
Exhibit of Leonardo DeVinci models, N.H. Technical Institute

The Concord Daily Monitor, January 4, 1967

Special Film Slated at Exeter On Bob Dylan

EXETER—Richard Leacock, independent New York film maker, will show the latest film on folksinger, Bob Dylan, Sunday at 2:30 p.m. at Lamont Gallery, the Phillips Exeter Academy.

"Don't Look Back," a one and one-half hour film directed by Leacock's partner, D.E. Pennebaker, represents a new concept in film making.

* * *

Pennebaker has attempted to capture the 'real' Dylan by reducing the actual film making process, with its accompanying distortion of events and emotions, to a minimum. He feels the result is a breaking down of the customary barrier between audience and the subject of the film.

Leacock, a former cameraman for Robert Flaherty, will discuss this new approach to film making in this program, the fourth of the gallery's Arts Now series. Previous programs have described contemporary architecture, painting and poetry; and others scheduled for this semester will deal with today's music, drama and dance.

* * *

In addition to independently produced films, Leacock Pennebaker, Inc., has also made a Time-Life series, "Living Camera" and several filmed reports both for the television series Omnibus and for CBS Reports.

The program is open to the public. There is no admission charge.

The Portsmouth Herald, January 20, 1967

Week-end TV

EXCERPTS from Bob Dylan's Melbourne Concert can be seen on Bandstand tonight from GTV-9 at 6.30. Also appearing will be Peter, Paul and Mary, Bryan Davies, Kevin Todd, Ann and Jimmy Murphy.

The lord, the lady and chauffeur is a familiar trio for a romantic comedy. The lady (Margaret Leighton), a novelist with a crippled husband (Ralph Richardson) writes a novel about her attachment to their Italian chauffeur (Carlo Justini) which has some amusing results. This is the theme of the film "Passionate Stranger" to be shown by GTV-9 at 8 p.m. on Sunday..

A.M.
9.0 — GTV-9: **Cartoon Corner**, 53 min.
9.53 — GTV-9: **Camera Corner**, 7 min.
10.0 — GTV-9: **Turf Guide**, 1 hr.
11.0 — GTV-9: **The Littlest Hobo**, 30 min.
11.30 — GTV-9: **Samurai** 30 min. (G).

age programme, with hosts the Dave Clark Five, 30 min.
ATV-0: **Pete and Gladys**, comedy series, 25 min.
6.25—ATV-0: **News**, 5 min.
6.30 — GTV-9: **Bandstand**, with Brian Henderson, 60 min.
HSV-7: **News**, 30 min.

11.40—GTV-9: **News, Sport**, 30 min.
12.10 — GTV-9: **Epilogue**, 10 min.

COUNTRY

GLV-10 (Traralgon)
5 p.m. Laredo. 6.0 News,

The Age (Australia), January 14, 1967

JANUARY 14, 1967

GTV-9

6.30 BANDSTAND—Repeat of teenage variety series, pres. Brian Henderson: Bandstand Looks at Bob Dylan. Featuring excerpts from Bob Dylan's concert in Melbourne. Also film clips of Peter, Paul and Mary, Bryan Davies, Anne and Jimmy Murphy and Kevin Todd
7.30 THE BARON — British adventure series, starring

The Age (Australia), January 12, 1967

● **BOB DYLAN REPORT:** The School of Dylan worriers says he's disfigured so badly as a result of his August motorcycle accident he won't ever be able to perform again. The School of Dylan Optimists says he has written more than 50 new songs while recuperating, and has finished his book, "Tarantula." In the meantime, it's reported that chums who try to visit him at his country home are turned away at the door by his wife. And his intimates, who are allowed into the house, are only able to speak to him via an intercom. (The times, they are a'changin!)

The Chicago Daily News, January 12, 1967

Suite" and "Ad Lib on Nippon" for RCA Victor.
● **Bob Dylan's book, "Tarantula," is due out any minute from MacMillan.**

The Honolulu Advertiser, January 8, 1967

ON TELEVISION

Today and tonight it wouldn't make much difference if you simply spun your channel switch and let it stop anywhere, so ordinary are the programs.

For the curious and brave viewer, however, we suggest **Bandstand** on TCN-9 tonight. The hour will contain 20 minutes of Bob Dylan, high priest of pop-folk. Brian Henderson will also present Peter, Paul and Mary by way of antidote.

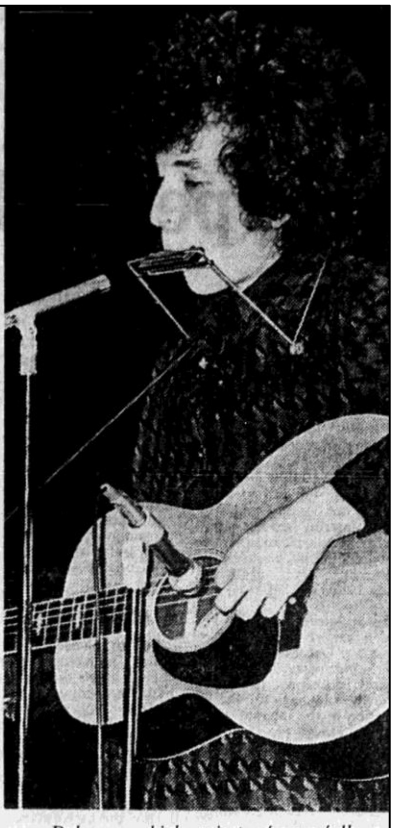
Tomorrow night, Jesuit novices and Malcolm Muggeridge promise some human interest on ABC-TV at 9.40.

An unlikely recipe for human interest? Granted, but the two previous Muggeridge hassles in the **Let Me Speak** series gave most pleasure as a study of young people deeply involved in their convictions.

When debating youthful Communists and Moral Rearmers, the old fox left his adversaries well behind on the field of reason. No matter. The growing men and women brought plenty of spirit with their arguments and no doubt the apprentice Jesuits will do the same.

Assailing them, Muggeridge will pose a knotty one on the issue of the validity of obedience.

Obeying printers' rules, this column now stops.



Dylan — high priest of pop-folk

The Sydney Morning Herald (Australia), January 14, 1967

DYLAN HOPES BOOK SHOCKS

HAVE you been wondering about the lack of Bob Dylan news? Surprisingly, here, that old policy "out of sight, out of mind" seems to have applied itself directly to him since last July and that motor-cycle crack-up.

For the last six months, still nursing three fractured ribs and other sustained injuries, Dylan has been hiding out in his Woodstock, New York, retreat, refusing to see visitors or talk about his plans.

His publisher, however, feels that in addition to using the past five months to recuperate, Dylan is also completing "Tarantula," his first book, which is due for release at some time during this year.

Though Dylan himself remains incommunicado, he is reported as telling friends that "Tarantula" should cause quite a stir when excerpts of it are run in a New York magazine, and if it doesn't he'll feel he's failed.

As for getting back to work, further reports indicate that he'll be peddling his wares again in late spring.

New Musical Express (UK), January 14, 1967

People have been saying that the reason Bob Dylan is staying out of sight is that he really is going to switch record labels and that this will build up a greater demand for this first record on the new label...

The Broadside (Mass.), January 8, 1967



Dylan Returns To Vets in March

Bob Dylan, whose first Columbus appearance was to an SRO house, will return to Veterans Memorial at 8:30 p.m. Friday, March 17.

The Columbus Dispatch, January 28, 1967

MGM Inks Dylan, Ian and Sylvia

ACAPULCO — During MGM's recent convention here, it was announced that the label has signed artists Bob Dylan and Ian and Sylvia.

Record World, January 14, 1967

Dylan, Ian & Sylvia Sign To MGM Deals

ACAPULCO—During the MGM distributor conclave in Acapulco last week, label president Mort Nasatir announced the signing of two major folk acts, Bob Dylan and Ian & Sylvia, to the MGM talent roster.

Dylan, whose folk-rock stylings have revolutionized a major segment of the music and record industry, comes to MGM from Columbia, where his singles and albums have been consistent best-sellers. His first album under the new deal is expected to be released in March.

Ian & Sylvia, who claim a strong share of the folk audience, were formerly aligned to the Vanguard label, where they, like Dylan, were what could be termed a "bread-and-butter" act. The team will record for MGM's subsidiary label, Verve/Folkways.

The two signings are seen as a further move by the label to swell its roster of top name talent in all areas. These come shortly after the company's announcement of the re-signing of jazz favorite Stan Getz, one of America's foremost exponents of the bossa nova sound.

Cash Box, January 14, 1967

Bob Dylan For Films

Bob Dylan, who has not been seen since his accident, has reportedly left Columbia Records for MGM.

The MGM deal supposedly gives Dylan full control of the production of his records and also gives the leader of folk a chance to enter movies via the label's father, Metro-Goldwyn-Mayer.

The new deal certainly puts an end to the recent round of "Dylan is really dead" rumors which have been floating around since his "disappearance."

KRLA Beat, January 28, 1967

DYLAN TO MGM —KEY IN PLANS

ACAPULCO, Mexico — Bob Dylan will be one of the key artists in MGM's plans for the coming year. Dylan, who had been with Columbia Records for the past several years, has now linked up with MGM in a deal that's reported to give him control of the production of his disks, as well as a crack at motion pictures via the label's parent company Metro-Goldwyn-Mayer.

Also joining the label are folk singers Ian and Sylvia. Team previously recorded for Vanguard Records.

Billboard, January 14, 1967

Bob Dylan, still recovering from his accident, has just signed with MGM Records. Under his new contract he'll also make films for Metro-Goldwyn-Mayer. Are they going to make a bigger star out of him?

Repository, January 26, 1967

BOB DYLAN is available on two CBS label LPs. You can have his ★★★★ GREATEST HITS, a dozen of the songs he's written to make himself famous . . .

Titles: Blowin' In The Wind, It Ain't Me Babe, Times They Are A-Changin', Mr. Tambourine Man, She Belongs To Me, It's All Over Now Baby Blue, Subterranean Homesick Blues, One Of Us Must Know, Like A Rolling Stone, Just Like A Woman, Rainy Day Women Nos. 12 & 35, I Want You.

And he's on three tracks of ★★★★ TODAY'S SOUND, on which he sings the three last-named titles above ; and you also get Simon and Garfunkel with Homeward Bound, I Am A Rock, and The Dangling Conversation; plus three from the Byrds, two from the Cyrkle, and one from the Pozo Seco Singers.

New Musical Express (UK), January 7, 1967¨



CBS BPG 62861 (UK)

BOB DYLAN has switched labels in America from CBS to MGM, a spokesman for CBS Records in London told the MM on Monday.

This means that future Dylan releases in Britain will be handled by EMI. A spokesman told the MM: "Future releases by Bob Dylan will be on MGM. But we have no details of a new single at present."

Meanwhile, CBS in London are putting out an LP of Dylan's hits. It is "Bob Dylan's Greatest Hits" and features songs like "Blowin' In The Wind", "Like A Rolling Stone" and "Mr Tambourine Man".

Melody Maker (UK), January 14, 1967

LP SPOT . . .

Bob Dylan — "Greatest Hits" (CBS BPG 62847): The new album covers three years of Dylan's recording moods from the early poignant "Blowin' In The Wind" to the later pop of "I Want You." A marvellous long-player, packed with first-rate songs with strong lyric and a variety of moods.

The Lincolnshire Echo (UK), January 16, 1966

Among this month's albums is "Bob Dylan — Greatest Hits" (C.B.S.), a round-up of Dylan's hits from the superb "Blowing In the Wind" to the amplified, unintelligible "Subterranean Homesick Blues."

Then Duane Eddy, as the title of his new Pye Golden Guinea album so aptly puts it, "Does Bob Dylan," although I was not aware that Mr. Dylan was responsible for "Swing Low, Sweet Chariot," which is one of the 12 tracks.

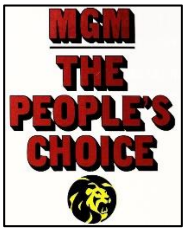
Torquay Herald Express (UK), January 13, 1967

DYLAN LABEL CHANGE

After six years with the American Columbia label (CBS here) Bob Dylan has switched labels. He has signed a contract with MGM records and will begin recording immediately. His last new album was "Blonde on Blonde" as his "Greatest Hit" LP had no new tracks on it. His last single issued here was six months ago, "I Want You" and is featured on both albums. Dylan is reported to be at present cutting an LP for MGM which will be issued sometime in March or April. It is also reported that he has cut no sides for Columbia since his motor-cycle accident some five months ago in which he fractured his neck.

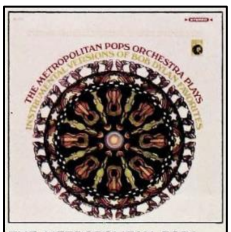
MGM have also signed another folk act, Ian and Sylvia who formerly recorded for the Vanguard label. The label is reported to be engaging in moves to sign more top names — last week they re-signed jazzman Stan Getz.

Record Mirror (UK), January 14, 1967





SEBASTIAN CABOT: ACTOR READS BOB DYLAN: POET
E/SE-4431



THE METROPOLITAN POPS ORCHESTRA PLAYS INSTRUMENTAL VERSIONS OF BOB DYLAN FAVORITES
M/MS-597

Cash Box, January 28, 1967



CBS SBPG 62847 (UK)

● **KING OF THE DELTA BLUES — Robert Johnson (C.B.S.).**

Some of the best recordings of America's greatest folk blues singer, and Dylan's most important influence. Little is known about the late Robert Johnson, except that he died violently when young.

These 1930's tracks have that incredible emotional intensity which have made Johnson a real legend. Preaching Blues, Come In My Kitchen and the other songs are the work of a brilliant musician.

● **BOB DYLAN'S GREATEST HITS — Bob Dylan (C.B.S.).**

After Johnson, Bob Dylan can be watery—but the hit songs on his latest album are the top records which gave him the standing he deserves. Mr. Tambourine Man, Just Like A Woman and I Want You prove the point.

Bristol Evening Post (UK), January 14, 1967

DYLAN PLEA FOR INJUNCTION AGAINST CITADEL REFUSED

Bob Dylan, author, singer, composer, poet and musician, was rebuffed by the New York State Supreme Court in an attempt to have the court issue a preliminary injunction against a forthcoming biography entitled "Bob Dylan" (*Citadel Press*). Author Dan Kramer was named in the suit as a co-defendant. Mr. Kramer, over a long period of time, took many photographs of Mr. Dylan with his cooperation. Mr. Kramer then entered into an agreement with Citadel Press to publish a biography of Dylan making use of the photographs. Mr. Dylan's suit was brought under the New York State Civil Rights Act, section 51, which, in effect, prohibits the use of a person's name or picture for advertising or for purpose of trade of commerce, without his express consent.

In a brief decision, Mr. Justice Postel wrote: "In the circumstances presented herein, plaintiff completely fails to show a clear right to the extraordinary relief of injunction and fails to show irreparable injury. . . Moreover, it is not shown that the proposed publication in any way places plaintiff in an unfavorable light or contains any matter detrimental to his professional standing. In fact, it would appear that plaintiff's professional standing and career will be enhanced by the publication of the photographs in this biographical book." The book, originally scheduled for fall publication, will be published in March, 1967.

Mr. Dylan remains in seclusion recovering from a motorcycle accident which occurred some months ago in which he is believed to have sustained serious head injuries.

Publishers' Weekly, January 2, 1967

An American Research Council Book 96 pages March $3.95

THE CITADEL PRESS

FOR YOU by Jennings Cobb		48 pages	March	$4.00
PSYCHO-YOGA: THE PRACTICE OF MIND CONTROL by Dr. B. Edwin	Illustrated	128 pages	March	$4.95
THE ABRAHAM LINCOLN BRIGADE by Arthur H. Landis	Illustrated	704 pages	March	$10.00
2000 MORE INSULTS by Louis A. Safian		192 pages	April	$4.95
BOB DYLAN by Daniel Kramer		160 pages	April cloth / paper	$5.95 / $2.95

WITNESSES TO THE RUSSIAN REVOLUTION

Publishers' Weekly, January 23. 1967

Young America's Answer To Walt Whitman Finds a Haven On Woodstock's Byrdcliffe

As though long-time Woodstock resident and Ulster County Welfare Commissioner Joseph "Buzzy" Fitzsimmons hadn't already done enough in recent months to pinpoint Woodstock geographically on the map in the minds of millions, the presence of another celebrated home owner here continues to assure that the town will not be forgotten by readers of fan stories everywhere.

That would be the Crown Prince of Folk Music, who is not only very much alive despite some rumors to the contrary, but blowin' in the wind as never before. Bob Dylan, he of the high blur of blurry hair and emaciated look of a Dickensian character, whose persuasive power with a protest song in praise of civil rights or LSD is far from 18th century, seemingly has more irons in the fire than ever before.

The country's leading folk-poet laureate before his motorcycle crackup in Woodstock last July, he's branching out into other fields, just as his admirers always knew he would. While recuperating here, he's polished up a book, due out this year under the MacMillan banner and called "Tarantula," apparently has a movie in the works, and has settled comfortably into fatherhood.

Dylan has traded singing for toiling cotton pickers and rights workers in Mississippi from makeshift stages atop flatbed trucks—and for society-studded audiences at the Newport Folk Festival — for domesticity and new career horizons. True, he's been holed up for months since the accident, lending credence to rumors of death, blindness, paralysis and deformity. But the hole's a 12-room, $45,000 mountaintop abode with five baths and servants' quarters on one of Woodstock's more unapproachable roads.

Residents of the Manor

Sharing this manor of sorts on more than three acres in Upper Byrdcliffe are his wife, Sarah, tall, striking, dark and slim and given to modish ntsuits on occasion, black leotard stockings and granny specs on others. Also responsible for Dylan's new father image are Sarah's five-year-old daughter, Maria, sometimes seen wearing cowgirl gear, and the Dylan's new baby son. Jacks-of-all trades come and go, there is usually an entourage of some iknd or other present, and two dogs, resembling grizzly bears, are adept at giving the bum's rush to reporters and curiosity seekers.

Fully recovered except for occasional neck pains, ʃylan has discarded the enormous brace he wore for weeks after his crack-up last summer. These days, when he's seen in Woodstock, he's at the wheel of a big, black Cadillac limousine which some say is equipped with TV. More often than not, daddy Dylan uses his supercar to meet Maria's school bus at the bottom of the mountain, a fact which causes plenty of excitement among other passengers of kindergarten age and older.

There's really not as much mystery about his long absence from the public limelight as rumors would lead one to believe. B· personal choice he'll probably never ride a motorcycle again — but there's every indication that there'll be more protest songs and records; he'll deb . as a full-fledged author shortly now that the fight with his publisher over his somewhat too-hot-to-handle book is over; and he'll be seen on film in theatres around the world.

Book Due Soon

The book, reportedly a free-form tome that got into deeper waters than the publisher might have wished, has apparently now been tailored for print and, shelved since last August, should hit the stands this year. When it comes to talking about the rumored movie, however, members of the Dylan entourage are absolutely paranoid. Nevertheless, there are those who firmly maintain that an acting coach has been part of the menage in recent months, that camera crews have been much in evidence of late , that more than $30,000 worth of cinematic equipment has found its way into the house, and that film and musical compositions litter every floor of Hiloha, the Byrdcliffe chalet in which Dylan now lives and which dates back to the early days of the Woodstock art colony.

Whether this is an all-new movie or whether all the activity has simply involved retakes on a documentary, called Don't Look Back and filmed in England earlier, is a well guarded secret. any more is the fact that Dylan picked Woodstock for his silent retreat. The New York Post and Newsweek, among others, carried stories on his life here in recent weeks. The Village Voice continues to compare him to Walt Whitman and praise him as "Public Writer No. 1" on occasion, while pointing out that he is the leader of the new generation and completely unknown to most people over thirty. The centerfold of the recent issue of Graffiti Magazine shows the "Blonde on Blonde" album cover with President Johnson's face in place of Dylan's. Suggested as a replacement of that por'rait of LBJ that he got so upset about and didn't buy, the title is changed to "Bomb on Bomb" and it's stamped "a public service."

However, picking Woodstock as his retreat was not a case of love at first sight. Dylan frequented the town often in years past; sometimes made late night and impromptu appearances at the Cafe Espresso—even, on occasion, singing duets with Joan Baez, who decided to settle in California instead of the Catskills. Woodstock has provided a happy haven for the Dylans and few pay much attention to the fact that they're around at all. People simply leave them alone. Not so elsewhere where he's mobbed by fans and finds little, if any, privacy. Here, however, his seclusion is safeguarded and he can remain sercetive, as always.

Stars in Legend

Even so, one wonders if perhaps he does not privately relish all the speculation about his future. He is indeed a jack-of-all-arts and already a legend in his own time. And, in a TV show last week over Channel 13, he emerged as something of a "put-on" artist as leading documentary film maker, D. A. Pennebaker, talked about the movie he filmed in England in which Dylan is the central figure, aided and abetted by poet Allen Ginsberg and others.

Clips from this film showed Dylan spoofing the playback system used when singers mouth words while their records spin in the background. Others showed him with a cat-and-mouse smile on his face and the suggestion of tongue-in-cheek as he took an interviewer over the coals; said he was just as good a singer as Caruso and "can hold by breath three times as long if I want to."

But what the films seemed to show most of all was an artist who has since changed and a man who was going around some sort of a corner. Perhaps, around that corner, he found Woodstock permanently. One would hope so although, already, the recent publicity in the metropolitan area on his retreat here has had repercussions. Residents along Glasco Turnpike are reporting that, on weekends, cars loaded with college kids stop to ask directions on how to find Bob Dylan's house.

The Kingston Daily Freeman, February 8, 1967



Bob Dylan will appear at Veterans Memorial auditorium March 17. It will be the second appearance of the folk-poet in Columbus. Tickets are available through Central Tiickt Office, Sears Northland and Town and Country, and Discount Records.

The Ohio State Lantern, February 8, 1967

DYLAN SHOW IS CANCELED

Scheduled appearance by Bob Dylan at Veterans Memorial Auditorium on March 17 has been canceled because of illness. Tickets for the event may be refunded at Central Ticket Office (Richman's), 37 N. High St.

The Columbus Dispatch, February 10, 1967

Bob Dylan, who has been out of circulation for such a long time that some have forgotten what he looks like, is singing for spring concerts.

Springfield Union, February 11, 1967

Philadelphia

Detroit promoter **Ed Sarkesian** bringing in **Bob Dylan** for his annual Academy of Music concert March 10. Dylan, originally skedded for the Academy last fall, cancelled out because of a motorbike accident . . .

Variety, February 1, 1967



BOB'S BACK: Q. ***I heard that Bob Dylan was very badly hurt in that motorcycle accident and will probably not make any more public appearances. Is that true? — B.B., Rochester.***

A. Not true. He's completely recovered. Recently he switched from Columbia Records to MGM in a deal that reportedly will give him production control over his records. Also, with MGM he will get a chance to make some movies — a longtime ambition of his.

Boston Herald, February 19, 1967

The Bob Dylan Mystery Deepens

Ralph J. Gleason

THE MYSTERY about Bob Dylan is not going to get any clearer, at least for a while. He has just cancelled his proposed concert tour which was to have brought him here the first week in April.

After renting the halls and making preliminary plans for five concerts here, the Dylan management suddenly cancelled the dates this week and will make no comment on when he may appear. The doctor has refused to okay Dylan's tour, a spokesman says.

Dylan was seriously injured last autumn when he was thrown from a motorcycle and has not appeared in public since.

Also it is now strongly hinted that his book, "Tarantula," which MacMillan was supposed to publish this year, will never appear at all. The book was set in type and was all ready to appear on the stands and then ran into a veto from Dylan and his manager, Albert Grossman.

Meanwhile, rumors persist on the other aspects of his career. Although M-G-M announced to its staff at an Acapulco sales meeting last month that Dylan had switched from Columbia to M-G-M and although this was confirmed by numerous people, including Columbia executives, he has apparently not recorded anything for M-G-M yet and the plans to have an album on the counters in March from M-G-M are not likely to come true. In fact, there's even an inside, INSIDE rumor that Dylan is going back on his agreement with M-G-M and will wind up on Columbia again!

The San Francisco Chronicle, February 10, 1967

FEBRUARY 19, 1967

GTV-9

2.0 DYLAN—PROPHET — The Rev. Douglas Tasker examines the writings of protest-singer Bob Dylan as a prophet in our time (repeat)

2.30 CHANNEL 9 THEATRE MATINEE — Break in the Circle (1957). Espionage adventure filmed in Germany. Starring Forrest

The Age (Australia), February 16, 1967

SATURDAY 4th

AMV-4 Albury

5.0 Cartoons — Wally Gator, Rocky and Bullwinkel
5.30 Go-!! — Melbourne-produced teenage series with Johnny Young
6.0 Bandstand—Sydney teenage series: Bob Dylan's Compositions. Film of Bob Dylan. Guests: Bryan Davies, Anne and Jim Murphy, Kevin Todd
6.45 Sports Results — With Brian ...

The Age (Australia), February 28, 1967

Dylan book becomes available

"Bob Dylan," a large format book by photo-journalist Daniel Kramer, which has been two and a half years in preparation and has had to battle its way through the courts, is now ready for publication. The publisher, Citadel Press of New York, announced this week that although the book is just coming off the presses, the first edition is almost sold out.

Mr. Kramer, who is an internationally published freelance photographer, took a full year from his professional life to write and assemble this book. During the period of preparation, Dylan asked the courts to enjoin the book and prevent its publication. Kramer appealed to the courts that a true and first-hand account of one of America's most influential and gifted artists should exist: he contended that the public was entitled to know the man through an honest portrait based on fact. The courts agreed and the book will be ready the first week in April.

The volume documents a time when the great folksinger-poet rose from near obscurity to become king of the folk world — through the time his creation of "folk rock" changed the face of popular music. Kramer, whose studio is at 25 West 39th Street in New York City, first noticed Dylan when he saw him on a television screen in 1963. His search for Dylan, a first-hand account of the man, how he works and a probing analysis into the concept of Dylan is the subject of the 15,000 word text. The nearly 150 photographs, many of them double-page spreads, were drawn from 3,000 pictures made of Dylan over a year and a half. Often called "the best pictures of Dylan made," the photographs reveal the folk artist in many facets of his life — working, playing, resting — and a certain number of them includes Joan Baez in rare moments of the path-crossing of these two artists. Singer Judy Collins, who had an opportunity to see a production copy of the book, had this to say, "Daniel Kramer is a fine artist and his work is terribly important. I am very much excited about the Dylan book — feel it is altogether a beautiful and sensitive book." Within the text, the author states his purpose as "an attempt to document Dylan; who he was, what he was doing; and to make this documentation available to the public at large."

The public at large has responded enthusiastically to news items appearing in New York newspapers that the book had passed through the courts and was about to be published. The mail response and tremendous interest in the book's publication date brought about a pre-publication availability of advance copies through a New York post office box number. The long-awaited-book will soon be available from Kramer Book, Box 51, Midtown Station, New York, N. Y. 10018 at $5.95 (hard cover) or $2.95 (soft cover) — plus 30 cents for postage and packing in each case.

Citadel Press advises the book will be in the stores in early Spring. The book's 8½ by 11 inch format contains 160 pages.

The California Aggie, February 28, 1967

Cash Box HOLLAND

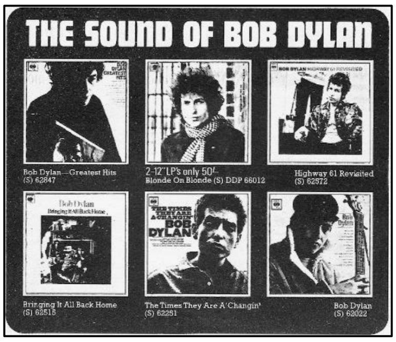
As Cash Box already reported, Anagon acquired the publishing rights for Holland of the Walt Disney Music Com. and Wonderland Music Company catalogs. This acquisition enlarged in an important way Anagon's president **Jan Van Schalkwijk**'s activities in the American field. To give you an impression: discussions with Mr. **Artie Mogull** resulted in the assignment of the famous **Bob Dylan** catalog (Dwarf) to Anagon for the whole of the Benelux. Moveover, Mr. **Mogull**'s own companies, Albet Music and Callee Music, and, as from Jan. 1st, also the Milkman's Chivaree, Inc., Timberhead Music, Inc., and Pennywhistle Music Corp. found their representative for the Benelux in Anagon. Further Anagon is representing the Saturday catalog. Realizing the importance and great value of having an expert working at the source, Ana-

Cash Box, February 4, 1967

Cash Box ARGENTINA

CBS news this week, coming from the label's fast working Press Dept., include the first album by chanter **Bob Dylan** in this country. The album features a selection of the artist's biggest hits like "Blowin' In The Wind," "Rainy Day Women 12 & 35," "Positively Fourth Street" and "Like A Rolling Stone." There are also singles by **Dino Alvarado** ("Ti Chiedo In Nome Dell'Amore") in Spanish, **Carmen Rivero** ("Guajirita"), **Aim** ("Last Kiss") also in Spanish, and **Luisito Rey** ("Nada"). The label is also working on the recent album by **Los Peregrinos**, with a selection of recent folk hits.

Cash Box, February 11, 1967



New Musical Express (UK), February 4, 1967



CBS 8.703 (Argentina)

Bob Dylan's Pact Talks With Labels Stir Pop 'Mystery'

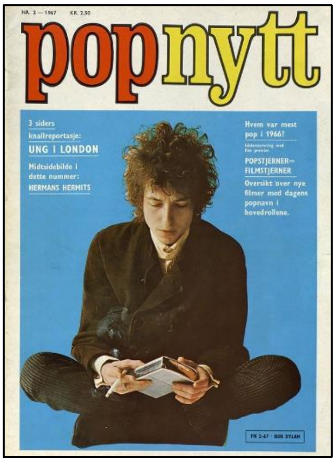
The contractual whereabouts of Bob Dylan is proving to be one of the most intriguing whodunits of the current pop music scene. He was near a deal with MGM Records, but now reportedly is considering an offer from Capitol Records, one of the earliest labels to pitch for him.

It's understood that Dylan is asking $1,500,000 spread over five years.

All the disk companies are aware that Columbia Records, for which Dylan has been recording since he broke through as a major pop-folk-rock influence, has about six dozen Dylan sides in the can.

Dylan has not been recording or performing recently. He was hurt in an automobile accident several months ago and has been resting at his home in upstate New York ever since.

Variety, February 15, 1967

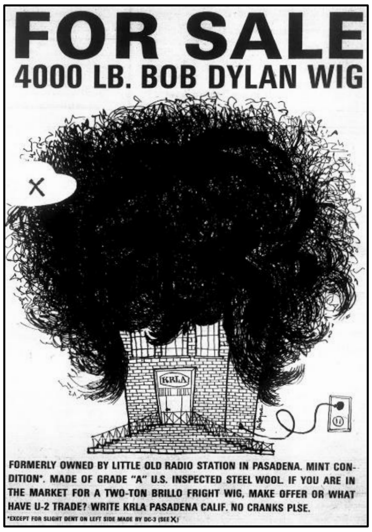


Popnytt (Norway), February 1967

NARAS GRAMMY AWARDS FINALISTS FOR 1966

34. BEST ALBUM COVER—PHOTOGRAPHY
BLOND ON BLOND —Bob Dylan) —Art Directors: Bob Cato & John Berg Photographer: Gerald Schatzberg
CONFESSIONS OF A BROKEN MAN — (Porter Wagoner)—Art Director: Robert Jones Photographer: Les Leverett
GUANTANAMERA—(Sandpipers)—Art Director and Photographer: Peter Whorf
SAMMY DAVIS, JR. SINGS—LAURINDO ALMEIDA PLAYS —Art Director: Ed Thrasher Photographer: Tom Tucker
THE TIME MACHINE—(Gary Burton)—Art Director: Robert Jones, Photographer: Tom Zimmerman
TURN! TURN! TURN!—(The Byrds)—Art directors: Bob Cato & John Berg Photographer: Guy Webster
WHAT NOW MY LOVE—(Herb Alpert)—Art Director: Peter Whorf, Photographer: George Jerman

Cash Box, February 18, 1967



UCLA Daily Bruin, February 17, 1967

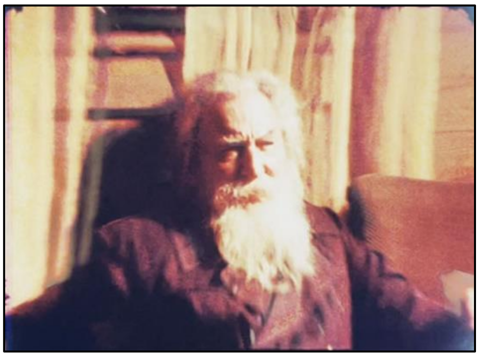
Around the Town

Dylan and Schmidt

The story we heard goes something like this: Bob Dylan, who has temporarily shifted from the folksing field to producing a movie for ABC television, persuaded bearded, long-haired artist Clarence Schmidt to do a turn in front of the cameras. Clarence trekked from his House of Mirrors on Ohayo Mountain and over to Dylan's Hiloha manse in Upper Byrdcliffe, where filming is taking place, to emote, cause photographers to tear their hair over his shenanigans, and do some trio singing with Dylan and another performer we hear goes by the name of Tiny Tim.

Meanwhile, another movie — with Clarence as the one and only star—has just been shown in New York City and at Bard College. Produced by Jud Yalkut, who brought a program of underground films to the WAA Gallery here not too many moons ago, the new movie—simply entitled "Clarence"—is said to be far superior to the one done earlier by film-maker Boris Sokoloff and seen locally on several occasions.

Kingston Daily Freeman, March 4, 1967






Filming in Woodstock, early 1967: Clarence Schmidt, Bob Dylan and Tiny Tim

Dormant Dylan Stirring

Bob Dylan, who's been lying low for the past several months, has begun to stir. First sign out of the singer-composer is his joining of the American Guild of Authors & Composers.

There's been no indication, however, about Dylan's new recording deal. Reportedly, he's been dickering with MGM and Capitol Records but nothing has been set as yet.

Variety, March 22, 1967

Col Ups Bob Johnston

Bob Johnston has been promoted to director of country & western artists & repertoire for Columbia Records.

Johnston joined Col two years ago and has produced disks by a variety of artists from Bob Dylan to Simon & Garfunkel. Frank Jones will continue on Col's a&r staff in Nashville, working under Johnston.

Variety, March 8, 1967

CBS Records Moves Into Musicassette Biz Via Philips in Britain

London, March 14.

CBS Records is latest diskery here to get into the musicassette (reel-to-reel tape) business. From early May, label will premiere 20 productions on cartridge tapes including "My Fair Lady," "West Side Story" plus others by artists such as Tony Bennett, Andy Williams, Julie Andrews, Barbra Streisand and Bob Dylan.

CBS, headed here by Ken Glancy, is making its entry into cassettes via Philips, company which opened the market here. With addition of CBS, Philips is now marketing 14 labels on cartridges. EMI is also in the field. Only major operation not involved here thus far is Decca.

Variety, March 15, 1967

Dylan Joins AGAC

NEW YORK—Bob Dylan has joined the American Guild of Authors and Composers (AGAC). The twenty six year-old writer-performer is creator of one of the most impressive and important folk catalogs in the U.S. His hits include: "Blowin' In The Wind," "A Hard Rain's Gonna Fall," "It Ain't Me Babe," "Mr. Tambourine Man," "Like A Rolling Stone," "Masters Of Wars," "Positively Fourth Street," "Rainy Day Women," and "Boots Of Spanish Leather." Winner of numerous "Grammy" awards, Dylan has had a profound influence on the writing of his contemporaries in choice of theme and musical ideas.

Burton Lane, president of AGAC, saluted Dylan's joining of the guild. AGAC, established in 1931, protects writers through improved contracts, royalty collection, copyright renewal service, and legislative action.

"We are indeed happy to have Dylan with us," said Lane. "The guild fights for the protection of writers in all genres, whether it be 'pop music,' show music, jazz or folk music. The addition of Dylan greatly strengthens AGAC's representation in the folk field."

Cash Box, March 25, 1967

Simon And Garfunkel Fillin' For Dylan

Bob Dylan will not appear in Burlington in the concert series sponsored by the Vermont Tuberculosis and Health Association.

Instead, said Jon Tompkins of the association, Simon and Garfunkel will appear at 8 p.m. March 12 in Memorial Auditorium.

Tompkins said series ticket will be honored at the Simon and Garfunkel concert.

Burlington Free Press, March 1, 1967

Der Bund (Switzerland), March 4, 1967

Bob Dylan, who hasn't recorded or been seen in public since he was seriously hurt in a motorcycle crackup 9 months ago, is negotiating a discontract with Capital Records for $1,500,000 spread over 5 years . . .

The San Francisco Examiner, March 19, 1967

POP SPECIAL MERIT

SEBASTIAN CABOT, ACTOR
BOB DYLAN, POET

MGM E 4431 (M); SE 4431 (S)

The lyric poetry of Bob Dylan is often lost in pop treatments of his songs, but this is no longer the case. The commanding and assured voice of Sebastian Cabot exposes these lyrics and all the beauty they contain in this exceptional album. Classical treatments of the melodies underscore the poetry perfectly with "Don't Think Twice" and "Like a Rolling Stone" the standouts.

Billboard, March 4, 1967



CBS S 62 911 (Germany)



CBS S 62911 (The Netherlands)

Format Book Coming About Bob Dylan

BOB DYLAN, a large format book by photo-journalist Daniel Kramer, which has been two and a half years in preparation and has had to battle its way through the courts, is now ready for publication. The publisher, Citadel Press of New York, announced this week that although the book is just coming off the presses, the first edition is almost sold out.

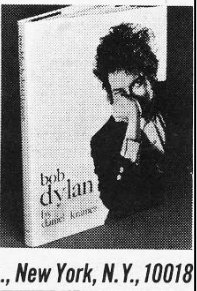
Mr. Kramer, who is an internationally published free-lance photographer, took a full year from his professional life to write and assemble this book. During the period of preparation, Dylan asked the courts to enjoin the book and prevent its publication. Krame appealed to the courts that a true and first-hand account of one of America's most influential and gifted artists should exist: he contended that the public was entitled to know the man through an honest portrait based on fact. The courts agreed and the book will be ready the first week in April.

The volume documents a time when the great folksinger-poet rose from near obscurity to become king of the folk world - through the time his creation of "folk rock" changed the face of popular music. Kramer first noticed Dylan when he saw him on a television screen in 1963. His search for Dylan, a first-hand account of the man, how he works and a probing analysis into the concept of Dylan is the subject of the 15,000 word text.

The Parson, March 14, 1967

THE "BOB DYLAN" Book is Here!

A book as unique as the man it depicts. Photo-journalist Daniel Kramer's account in 140 penetrating pictures and 15,000 words of his experiences with Bob Dylan. Called "the best photographic account of Dylan ever published," this kaleidoscopic collection includes double and single page spreads of Dylan in performance, at play, with Baez, in short—Dylan being Dylan. This large format 8½ x 11" 160 page book can be obtained for $6.25 hard cover or $3.25 soft cover (includes postage) payable to:



Kramer Book, Box 51, Midtown Sta., New York, N.Y., 10018

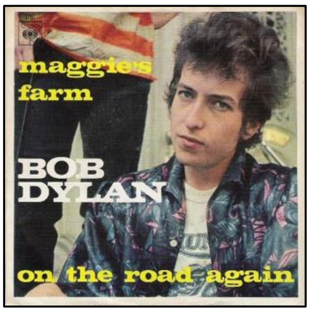
The Columbia Daily Spectator, March 15, 1967

May 15-27 — Carme and Paul, Kings Club, Adolphus Hotel.
May 19 — Bob Dylan, Arena, Memorial Auditorium, 8:30 p.m.
May 22 — Organ Concert, Whittle Music Company, Theatre, Memorial Auditorium, 8 p.m.

Dallas magazine, March 1967

BOB DYLAN may now be signing for Capitol, not MGM, but his old label still has about six dozen sides in the can . . .

Record Mirror (UK). March 4, 1967



CBS 1781 (The Netherlands)

APRIL IN SAN FRANCISCO

Four weeks of things to do and sights to see in San Francisco, the eventful city.

SPECIAL ATTRACTIONS In Golden Gate Park, **cherry trees** in the Japanese Tea Garden are at their peak blooming the first week of April; **rhododendrons** are at their best the last week. **"Spring Comes to Maiden Lane"** April 12, 13 and 14 is held in cooperation with **Florentine Festival Week** April 9-16. The Academy of Sciences in Golden Gate Park hosts the **Bay Area Science Fair** April 8-12. April 15 is the **Crab Cioppino Festival** at Fisherman's Wharf. The **Don Cossack Chorus and Dancers** perform April 29 at the Civic Auditorium. **Jerry Vale** entertains in the Fairmont Hotel's Venetian Room thru April 5, followed by **Matt Monro** April 6-26. Basin Street West features the **Modern Jazz Quartet** and **Anita O'Day** April 1 and 2; **Sarah Vaughan** April 4-9; and **Martha and the Vandellas** April 13-22. **"UFO's—Fact or Fantasy?"** is the Planetarium show closing April 30. The **International Night** program at the Sheraton-Palace Hotel, April 26, salutes Canada. The Hall of Flowers in Golden Gate Park is holding the **Ikebana Spring Flower Show** April 1 & 2; the **Coin Fair** April 9; a **Spring Blossom and Wild Flower Show** April 22-24; on the 29th & 30th the **Postal Employees Art & Craft Show** is held indoors while the **Rhododendron Show** fills the adjoining gardens.

THEATRE Bristol Old Vic performs "Romeo and Juliet", April 1, 2:30 & 8:30, Curran Theatre. **S. F. Ballet** continues its Spring Season with the programs at the Opera House April 1, 8 & 15 at 8:30 PM and April 2, 9 & 16 at 3 PM. The **American Ballet Theatre** comes to the Opera House April 22 & 23 with performances at 3 & 8:30 each day. **"Walking Happy"** with Norman Wisdom opens the Curran Theatre's Civic Light Opera Season April 25. **American Conservatory Theatre** is adding **"Charley's Aunt," "Death of a Salesman"** and **"Arsenic and Old Lace"** to its repertoire this month at the Geary and Marines' theatres. Still enjoying long runs are **"The Fantasticks"** at the Ghirardelli Theatre, **The Committee** on Broadway, and **"Once Over Nightly"** at the On Broadway.

ART The Legion of Honor is exhibiting **Chinese Jades** all month; the **James D. Phelan Art Awards** are on display April 11-30; **20th Century Sculpture** closes April 23. The De Young Museum is exhibiting **Food Molds for King and Peasant** thru the 16th, and **Paintings by Howard Hack** thru the 17th; the **Ralph Du Casse** painting exhibition opens April 21. S. F. Museum of Art opens one of its major shows of the year on April 14: **Paul Klee Retrospective; Photographs by Lewis Hine** opens on the 25th; the **David Simpson Retrospective** show ends April 23.

MUSIC **The San Francisco Symphony** concerts at the Opera House feature pianist **Rudolf Firkusny** April 5, 6 & 7; on April 19, 20 & 21, the orchestra presents a **Wagner-Bruckner** program; **Rudolf Serkin** joins the orchestra for three special performances April 26, 28 & 29. **Bob Dylan** comes to the Masonic Auditorium April 7 & 8; on April 21 **Clancy Brothers and Tommy Makem** perform at the Masonic. The **Beaux Arts String Quartet** gives a concert April 24 at the Scottish Rite Auditorium on 19th Ave. **"Spring Festival of Youth and Music"** is given at the Opera House April 30, 2:30 PM. Free **Band Concerts** at Golden Gate Park, 2:00.

SPORTS Final basketball activity of the season is the series of **NBA Play-offs** at the Cow Palace this month. **S. F. Warriors,** Western Division champions, are strong contenders for the title. **San Francisco Giants** open their home season against **St. Louis** April 18, 19 & 20; **Atlanta** plays April 21, 22 & 23, and **Cincinnati** comes to Candlestick Park April 25, 26 & 27. **Polo matches** held Sundays at Golden Gate Park Polo Field at 1 PM begin April 16. **U. S. National Handball Championships** are scheduled for the Olympic Club April 1-8. **Thoroughbred horses** race daily except Sunday at Golden Gate Fields, Albany. **Northern California Tennis Championships** take place April 8-9, 15-16, 22-23 on the Golden Gate Park Courts.

For daily visitor information on events telephone (415) 391-2000

SAN FRANCISCO VISITORS BUREAU

Fox Plaza, San Francisco, California 94102

The Madera Tribune, March 28, 1967

HOROSCOPE '67



Bob Dylan: After a financial deal that will cement itself in the early part of the year, Bob Dylan will start staggering, trying to round up his experience for greater impact among his fans. However, he will only achieve a mild success in the year to come, and will, by the end of the year, have almost disappeared from the scene. Beware of a dangerous illness that may affect your life, Bob. Avoid travelling too much!

Hullabaloo, March 1967



BOB DYLAN — many sides in the can, although his last single was issued here last June — "I Want You".

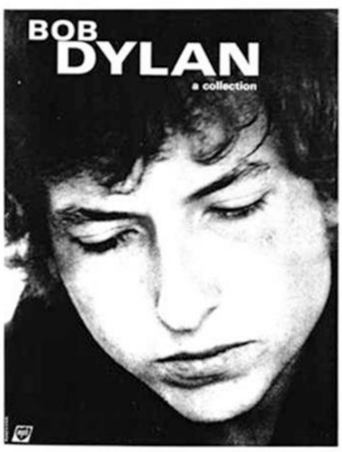
Why haven't these DYLAN songs been issued yet?

I WAS amazed to read that Bob Dylan's old label, CBS, has some six dozen sides of Bob's in the can. Do they realise it is over seven months since Bob's last new release in this country? His many fans have been deprived since last August, even though there are plenty of tracks which could have been issued. Surely not the way to sustain an artiste's popularity. About 70 previously unreleased tracks stored away? —that's farcical and almost as many as he's had issued since his first record five years ago. By the way, "Mixed Up Confusion", released in Holland but not here, is one of the best he has ever made. — **Roger M. Haywood, 30 Moor Park Villas, Headingley, Leeds, 6.**

Record Mirror (UK), March 18, 1967



CBS S 62847 (Italy)



A new collection of songs

many Dylan songs previously unavailable including:
Farewell Angelina
Lay Down Your Weary Tune
Let Me Die in My Footsteps
Mama, You Been on My Mind

foreword by Paul Williams
photos by Barry Feinstein

M. Witmark and Sons

Crawdaddy, March 1967



CBS YS-748-C (Japan)
(Blonde on Blonde, part 2)

As the mystery over just how and where Bob Dylan is grows, a new album by the singer, featuring old cuts, will be released at the end of the month. It's called, "The Best of Bob Dylan."

Springfield Union, April 8, 1967

BOB DYLAN'S GREATEST HITS
Columbia KCL 2663; KCS 9463.
Anyone who wants to add the essential Bob Dylan to his library is well advised to get this package. Included are "Hey, Mr. Tambourine Man," "Blowin' in the Wind," "The Times They Are A-Changin'." Many buyers will take the advice.



Record World, April 15, 1967



BOB DYLAND'S GREATEST HITS—BOB DYLAND—Columbia KCL 2663/KCS 9463
A compilation of Bob Dylan's major efforts. Three of the tunes have not appeared on previous albums: "Blowin' In The Wind," "It Ain't Me Babe," and "Positively 4th Street." The set is vintage Dylan, with the singer-composer showing to distinctive advantage. The LP is certain to be a favorite with the artist's legion of fans.

Cash Box, April 15, 1967

New Album Releases

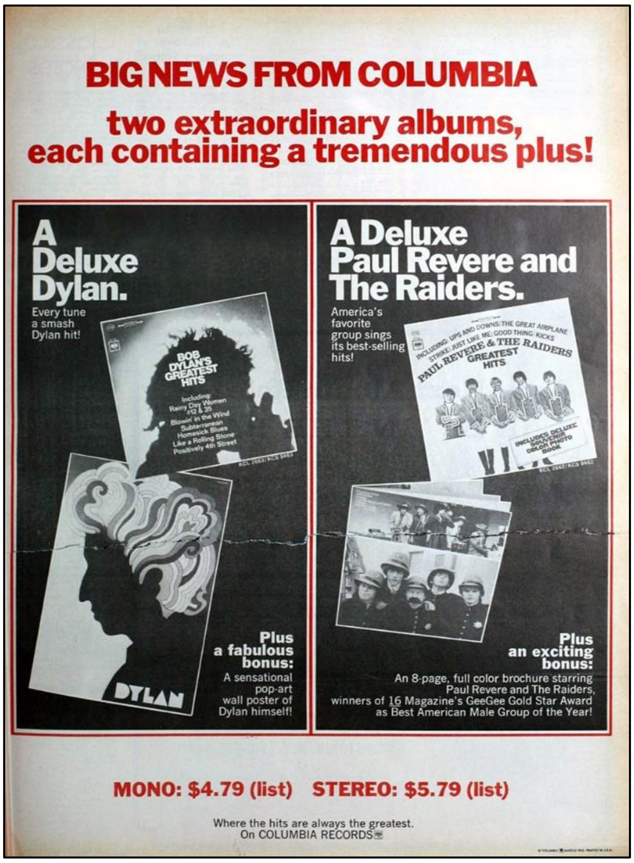
ABC

NICK DEMETRIUS & THE ATHENIAN FORUM—A Touch of Greece; ABC 603
FRANKIE LAINE—I'll Take Care of Your Cares; ABC 604
BOB THIELE & HIS HAPPY TIMES ORCH.—Thoroughly Modern; ABC 605

COLUMBIA

MALCOLM BOYD—Happening-Prayers for Now; CL 2657, CS 9457
CHARLIE BYRD—Hollywood Byrd; CL 2652, CS 9452
BOB DYLAN'S Greatest Hits; KCL 2663, KCS 9463

Billboard, April 15, 1967



Billboard, April 15, 1967

SATURDAY 15th

SES-8 Mt. Gambier

6.15 p.m. Bandstand—Sydney-produced teenage series: Bob Dylan Show
7.5 Mack and Myer for Hire
7.15 News, Weather
7.25 Sports Report — Review with interviews
7.35 Patty Duke Show — U.S. situation comedy series: The Raffle (G)

The Age (Australia), April 11, 1967



Columbia KCS 9463 (USA)

Columbia Offers Dylan, Raiders LP's Plus Extras

NEW YORK—Columbia Records has unveiled new "Greatest Hits" LP's by two of the label's best-selling artists, Bob Dylan and Paul Revere and the Raiders. In addition to containing a collection of the artist's biggest hit tunes, each album offers a bonus. These "Greatest Hits" LP's bear a KCL prefix and are priced to sell at $4.79 mono and $5.79 stereo.

"Bob Dylan's Greatest Hits" includes such selections as "Rainy Day Women #12 & 35," "Blowin' In The Wind," "The Times They Are A-Changin'," "I Want You" and "Positively 4th Street," all of which achieved excellent sales records as singles. The special bonus packaged with the Dylan LP is a gigantic poster of Bob Dylan. Designed by famed graphic designer Milton Glaser, this colorful pop-art poster is suitable for framing and figures to become a much-sought-after collectors' item.

Paul Revere and the Raiders are currently riding on a wave of popularity. They recently received "16" magazine's GeeGee Gold Star Award as Best American Male Group of the Year. "Paul Revere And The Raider's Greatest Hits" features some of their top Columbia singles. Among them are "Steppin' Out," "Just Like Me," "Louie, Louie," "The Great Airplane Strike" and "Ups And Downs."

Packaged with "Paul Revere And The Raiders' Greatest Hits" is an eight-page, full-color, 12" x 12" souvenir booklet with many photos of the group at work and at play.

Columbia Records is going all-out to promote these new "Greatest Hits" albums. In addition to extensive trade advertising, the label has sheduled a series of spot radio ads on top stations across the country.

For use in stores, Columbia has designed a colorful display piece and coordinated window streamers. The label has also created a handy prepack display for counter use as an aid to dealers in merchandising the new Dylan and Paul Revere and the Raiders "Greatest Hits" LP's.

Columbia views the outstanding past success of LP's by Dylan and Paul Revere and the Raiders as an indication that the new "Greatest Hits" albums will become hot sales items.

Cash Box, April 22, 1967

Albert B. Grossman Management, Inc. represents

Paul Butterfield Blues Band
Bob Dylan
Richie Havens
Ian & Sylvia
Jim Kweskin Jug Band
Gordon Lightfoot
Odetta
Paupers

in association with Bernie Finkelstein

Peter, Paul & Mary
Pozo Seco Singers

Albert B. Grossman/John Court
75 East 55th Street New York NY 10022 PLaza 2-8715
Cable: Folkthink

Billboard Music on Campus, April 8, 1967

A new-look Bob Dylan, sun-tanned and short-haired, rumoured to have stopped over in London recently after convalescing in Spain.

Disc & Music Echo (UK), April 8, 1967

FLASH!-DYLAN-FLASH!

The mystery surrounding Bob Dylan's disappearing act is over. He's alive and we've just been told he'll soon be recording for MGM records.

Finally, a college in upstate New York was pinpointed as the hiding place where Dylan, alive and well, was recuperating, relaxing and thinking clean thoughts. The only people he saw during this time were his manager, Al Grossman, and beat poet, Alan Ginzburg. During his convalescence, he wrote a play,

Once that was out of the way, Dylan fans looked for something else to worry about. They found that his contract with Columbia Records had expired and Dylan wasn't renewing it. A procession of money-filled armored cars formed outside Dylan's door.

Record industry executives were reluctant to discuss financial matters in public but it's reported that Dylan wanted a guarantee of five million dollars over a five-year period. He and MGM Records finally agreed on two million dollars to be paid during the next five years. There were rumors that MGM would start a new label for Dylan.

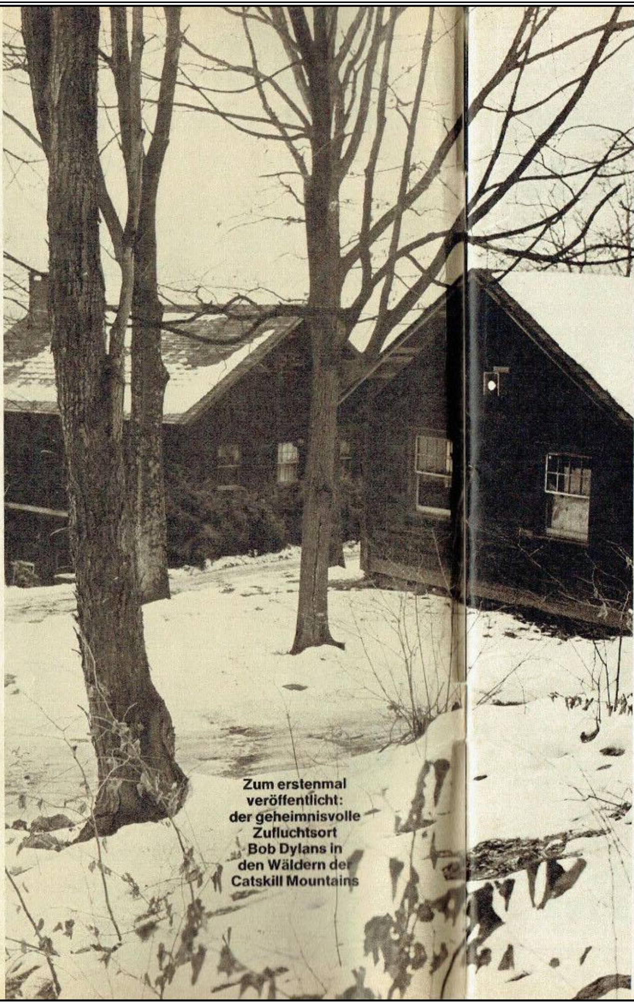
Also, it's still uncertain whether Dylan will be reunited with his long time record producer, Tom Wilson. During Dylan's residence at Columbia, Wilson produced some of his most successful albums including "Bringing It All Back Home". That album is considered the beginning of folk-rock. Its revolutionary combination of folk material with an electric band alienated many of Dylan's fans. Wilson left Columbia and joined MGM a year ago and it's believed he was instrumental in bringing Dylan into the fold.

Also to be determined is whether MGM, which has utilized several of their recording stars, like Herman's Hermits in its movie company, got Dylan to sign a movie contract.

The next question is what surprises will the perpetually unpredictable Dylan pull when he gets into the recording studio.

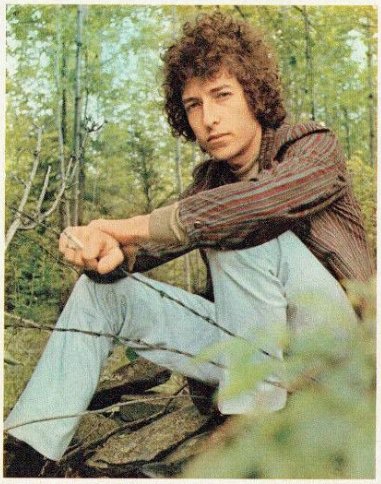
Hit Parader, April 1967

■ Bob Dylan haust seit seinem schweren Motorradunfall im Juli letzten Jahres in der Ortschaft Old Woodstock, 120 km nördlich von New York. Er bewohnt das einsame Waldhaus seines Managers Charlie Green. ■ Dylan erholt sich von einer gefährlichen Rückgratverletzung. In seiner Umgebung leben seine Frau Sarah, drei Leibwächter und zwei scharfe Hunde. ■ ok-Mann Art Kirley ist der einzige Journalist, der Bob Dylan seit Monaten lebend sah. ok bringt seinen Bericht auf Seite 45



Zum erstenmal veröffentlicht: der geheimnisvolle Zufluchtsort Bob Dylans in den Wäldern der Catskill Mountains

Er verkriecht sich wie ein Tier



Am 22. 7. 1966 verschwand Bob Dylan (26). Neun Monate lang schockierten wilde Gerüchte über sein Schicksal drei Millionen Dylan-Fans in der Welt. Jetzt erfuhr ok die Wahrheit über Bob Dylan

OK (West Germany), April 3, 1967

. . . . **Bob Dylan** is to appear in the Red Cross Gala at Monte Carlo on Aug. 25.

Billboard, April 15, 1967

INSTANT REVIEWS — "Bob Dylan's Greatest Hits" includes such selections as "Rainy Day Women No. 12 and 35," "Blowing in the Wind," "The Times They Are A-Changin'," "I Want You" and "Positively 4th Street," all hits as singles and definitely among Dylan's best. The fine collection is a good introduction to the lament and protest of an artist who explains in one LP what has taken philosophers, cultural anthropologists and psychologists years and many books to say. As an added bonus, there is a gigantic pop-art poster of Bob Dylan suitable for framing and undoubtably a much-sought-after collectors' item.

The Tampa Tribune, April 20, 1967

BOB DYLAN'S GREATEST HITS

CONTAINS GIANT BLOWUP OF BOB DYLAN



GREATEST HITS

Rainy Day Women, Blowin' In The Wind, It Ain't Me Babe, Mr. Tambourine Man, Like A Rolling Stone, I Want You, Possitively 4th Street And More.

☐ MONO ☐ STEREO **$3.33**

The Los Angeles Times, April 23, 1967

Deluxe Packaging Hikes LP Prices

By MIKE GROSS

NEW YORK—De luxe packaging is raising the price of albums. Record manufacturers are now beginning to add photographs, paintings, souvenir booklets and brochures to their LP packaging which then goes out into the market at a suggested list price of a $1 or more than the usual list.

Decca Records has already set up a new series for de luxe packages, and now Columbia is moving in with what it calls "bonus" packaging.

Columbia's "bonus" packaging is being launched with LP's by Bob Dylan and Paul Revere and the Raiders. The Dylan package includes a poster of the singer designed by Milton Glazer. The Raiders' package includes an eight-page, full-color 12 by 12 souvenir booklet with many photos of the group. The list price on the albums is $4.79 for monaural and $5.79 for stereo.

More Being Planned

A Columbia spokesman said that similar "bonus" packaging projects were being planned but would not reveal which artists were under consideration.

Decca's new "1500 Deluxe Album" series was launched recently with the soundtracks of "Thoroughly Modern Millie" and "A Countess From Hong Kong." Souvenir booklets are included in the albums. The suggested list price for the Decca de luxer is $5.79 for monaural and $6.79 for stereo.

Decca plans to include in its de luxe series albums that fall into the soundtrack, original Broadway cast, and special project categories.

Billboard, April 22, 1967

Bob Dylan's Greatest Hits (Columbia).

Described as 'the essential Dylan," I might add this is also the indispensible Dylan. Most of the songs that made him so influential today are present, but the programming — which was obviously difficult — causes some jolts ("Rainy Day Women" is followed by "Blowin' in the Wind"). Among other things, it is possible to note the transformation from idealist to cynic. If it weren't for "I Want You" and "Just Like a Woman" I might believe he'd become an old man in his mid-twenties.

The Post Crescent, April 30, 1967

Er verkriecht sich wie ein Tier



Fortsetzung von den Seiten 4/5

Seit neun Monaten ist Schweigen um Bob Dylan. Bruchstückhaft dringen Gerüchte und Spekulationen an die Öffentlichkeit. Niemand hat ihn seit neun Monaten gesehen. Am 22. Juli 1966 baute Bob mit seinem Motorrad (600er Triumph) einen Unfall. Er wurde ins Krankenhaus im Staat New York geschafft. Dann wurde es still um ihn.

Am 6. August 1966 ging eine Meldung durch die Weltpresse: „Dylan ist in einem Irrenhaus im New Yorker Raum. Er ist schwer verletzt. Er leidet am Verfall seines Nervensystems." Gerücht? Wahrheit? Erregte Dylan-Freunde suchen Dylan. Sie finden ihn in Woodstock. Sie sprechen mit Dylan, — über eine Gegensprechanlage. Alles, was er sagt ist: „Ich bin okay! Diese ganzen Scheißer wollen Ruf-Mord mit mir treiben!" Aber seine Stimme klingt brüchig. Und er zeigt sich nicht. Verstört räumen seine Freunde das Feld. Ihr Besuch läßt in den Gammler-Treffs New Yorks immer neue Spekulationen blühen: „Dylans Gesicht ist durch den Unfall bis zur Unkenntlichkeit verstümmelt." Man munkelt von Gehirnverletzungen.

Mr. Frank Calamita (58), Promotiondirektor der amerikanischen Schallplattenfirma CBS beruft in New York eilig eine Pressekonferenz ein. Erregt widerspricht er vor über hundert Journalisten den Dylan-Gerüchten.

Aber sein Auftritt macht die Sache nur noch schlimmer. Er muß zugestehen, daß auch er nichts Genaues über das Schicksal Dylans zu sagen weiß. Schlimmer noch: Calamita erwähnt Schwierigkeiten, die sein Schützling bei der Erfüllung seines Drei-Jahres-Vertrages als CBS-Sänger macht. Dylan hat schriftlich den Wunsch geäußert, aus seinen Verpflichtungen entlassen zu werden. Angeblich will er zum Konkurrenz-Label MGM wechseln.

ok bemüht sich bei MGM um Bestätigung dieses Hinweises. Die Antwort: „Kein Kommentar!"

Damit sind die Nachforschungen festgefahren. Also beschließt ok: Besuch bei Bob Dylan!

Dylans Schlupfwinkel liegt 28 km abseits der nächsten Ortschaft Woodstock, in den noch immer verschneiten Wäldern der Catskill Mountains. Seine Frau Sarah lebt bei ihm. Er wird durch drei Leibwächter und zwei scharfe Hunde bewacht.

ok riskiert es trotzdem. Am 21. März trifft ok-Mann Art Kirley mit dem Auto in Old Woodstock ein. Er erzählt: Ein Fotograf begleitet mich. Wir haben uns auf eine Art Belagerung eingerichtet: Teleobjektive, heißer Kaffee und jede Menge Sandwiches in zwei großen Pappkoffern.

In den Bergen liegt immer noch hoch Schnee. Schmale, vereiste Waldwege. Stundenlanges Herumirren. Von einem Haus weit und breit keine Spur! Wir fahren zurück in den Ort. An einer provisorischen Tankstelle sprechen wir mit einem jungen Tankwart. Glen Wybec (19): „Dylan? Wer ist das?" Geduldig klären wir ihn auf. Er erinnert sich: „Ja, ich kenne ihn. Aber ich habe ihn seit einem Jahr nicht gesehen!" Er erklärt den Weg. Wir müssen Schneeschuhe anschnallen. Nach eineinhalb Stunden tauchen vor uns zwei verfallene Hütten auf. Wir haben Dylans Versteck gefunden. Bäume behindern die Sicht. Ein Schild bedroht uns: „Private Road — No Trespassing" („Privatweg — Nicht betreten").

48 Stunden verbringen wir zitternd vor Kälte in der Nähe der Häuser. Am Morgen des dritten Tages zeigt sich ein Mann im hellen Wollhemd und verwaschenen Jeans in der Tür der nächstgelegenen Hütte.

Es ist Dylan! Wir erkennen ihn deutlich im flirrenden Sonnenlicht. Er ist äußerlich unverletzt. Wir richten unsere Teleobjektive auf ihn. Im gleichen Moment erkennt er uns. Er verschwindet im Innern des Hauses.

Aus! Alles umsonst.

Aus der Hütte dringt Hundegebell. Ein Unbekannter stapft durch den Schnee auf uns zu: „Gebt's auf Jungens. Ich lasse die Köter auf euch los!"

Wir verwickeln ihn in ein Gespräch: „Wie geht es Bob?"

Er weicht aus: „Man muß ihn in Ruhe lassen!"

„Ist er verletzt?"

„Er hat sich einen Rückenwirbel gebrochen. Er trägt einen Streckverband. Das geht okay!"

„Arbeitet er?"

„Er versucht es. Er ist ausgebrannt. Er hat höllische Angst vor sich selbst. Er ist nicht so, wie sonst. Nichts läuft mehr!"

Einen Moment glauben wir nicht richtig zu hören. Dann wissen wir, daß der Mann die Wahrheit sagt.

Es ist eine schreckliche Wahrheit: Bob Dylans Flucht vor den Fans ist eine Flucht vor sich selbst. Ein Revolutionär ist müde geworden. Ihm fällt nichts Besseres ein, als sich wie ein Tier zu verkriechen. Schade, Bob! ■

OK (West Germany), April 3, 1967

Report Dylan in Woodstock Hideout Has More Problems

NEW YORK (AP) — Bob Dylan of Woodstock, near Kingston, has unkinked his difficulties with his recording company, but not with his television network. It is suing him.

The 25-year-old singer-songwriter of "Blowin' in the Wind," "The Times They Are A-Changin'" and "Mr. Tambourine Man" is being sued by ABC-TV for nondelivery of a one-hour special about himself contracted for ABC Stage 67.

Gives Waivers

An ABC source said, "The network gave him waivers on two delivery dates and he didn't meet either one."

Another source said the network had given Dylan a $100,000 advance to produce the special.

Columbia Records, whose five-year contract with Dylan expired late last year, had placed Dylan under suspension, saying that the terms of that contract had not been met, that Dylan had not cut the stipulated number of records. On Tuesday Columbia announced "those differences have been settled amicably. Dylan will record new material for Columbia in the near future."

MGM Records has offered Dylan a contract, rumored to be for $1 million a year. Company president Mort Nasatir said, "We have no signed contract with him. Until he clears obligations with Columbia he is still technically under contract to them."

Had Mishap

Dylan had a motorcycle accident last July and since then has made no records or personal appearances, received few visitors at his mountainside farmhouse near Woodstock, N.Y., and made very little news until his corporate media troubles became known.

He still is considered the country's No. 1 songwriter by most contemporary music performers, however. A new LP record, reissues of his hits, jumped into the best-selling charts the first week after its release.

Haile Leaves Today

LOS ANGELES (AP) — Emperor Haile Selassie of Ethiopia, a visitor in Southern California since Sunday, leaves today for Vancouver, B.C.

The 75 - year - old monarch cruised on a yacht in Los Angeles harbor Tuesday, then made a quick trip to Palm Desert to talk with former President Dwight D. Eisenhower.

The Kingston Daily Freeman, April 26, 1967

Columbia Records Wins 14 Songs From Bob Dylan

Columbia Records said yesterday that a contract dispute with Bob Dylan, the singer, had been settled amicably.

Mr. Dylan, who had been suspended by the company for failing to make the number of recordings stipulated in his contract, will start recording "in the near future," a Columbia spokesman said, and make at least 14 sides of records.

The singer, writer and poet has not made appearances since a motorcycle accident forced a concert cancellation last July. Although Mr. Dylan's contract ended late last year, the Columbia spokesman said, the suspension barred him from recording for another company.

The New York Times, April 26, 1967

• THE ECLECTIC TYPEWRITER. Angry young singer-writer **Bob Dylan** was suspended by Columbia Record Co. because he didn't make as many LPs as his contract stipulated. . . .

Chicago Daily News, April 26, 1967



BOB DYLAN
Back in the groove

Dylan Settles Contract

NEW YORK — (UPI) — Folk singer Bob Dylan and the Columbia Record Company have reached an "amicable agreement" which will end Dylan's suspension for failure to fulfill his contract, the company announced today.

Columbia Records suspended Dylan temporarily because of his failure to make an additional album under his contract. A spokesman said he will begin work in a few weeks recording 14 songs according to the new agreement. The album will complete his Columbia contract.

The 26-year-old composer and singer has been under contract to Columbia for five years but has been more or less inactive since a motorcycle accident nine months ago.

He is reported ready to sign a $1 million-a-year contract with MGM Records as soon as he has fulfilled his contract with Columbia.

Dylan has been living quietly at Woodstock, N.Y., where friends say he has developed a new vocal style and a new appearance.

The San Francisco Examiner, April 26, 1967

Bob Dylan Slips Disk In Contract

NEW YORK, April 28 (AP)

BOB DYLAN, considered the leader of the country's angry young song writers and singers, has been suspended by the Columbia Record Co. for "failing to fulfill his contractual agreements."

Dylan's five-year contract with Columbia expired late in 1966, but a source close to the company said Dylan had failed to make as many recordings as the contract stipulated.

He has made no recordings or appearances since a motorcycle accident last July. He has been in seclusion in a farmhouse near Woodstock, N.Y.

Mort Nasatir, president of MGM Records, which has offered Dylan a contract, said, "I've seen him He seems fine. Until he clears obligations with Columbia he is still technically under contract to them. So that is the problem at the moment."

ABC-TV recently canceled a two-hour special on the 26-year-old singer.

Dylan is called variously a poet, public writer No. 1 and a bad influence.

St. Louis Post-Dispatch, April 28, 1967

Bob Dylan in battle over new records

BOB DYLAN, the angry young man of American singing, who 'disappeared' nine months ago after a motor cycle accident, has been suspended by his record company.

Although his contract expired with Columbia Records several months ago, the company refuses to let him go until he completes his commitments with them.

"He has not cut a record since before the accident," a company spokesman said this week.

"He has fully recuperated from his injuries, yet he has failed to fulfil his contractual agreement."

Meanwhile, another company, M-G-M, is negotiating with the guitar and harmonica player for a new $US1 million a year contract.

"We don't have a contract yet," said the president of M-G-M Records, Mr Mert Nasitar, "but I am in touch with Mr Dylan."

Nasitar said Dylan was prepared to go to work with M-G-M as soon as he "cleared up the situation with Columbia."

Columbia recently released a new album of old Dylan hits and said it would continue to re - release Dylan's old records.

Dylan, who has been called the Poet Laureate of Young America, has not been seen—except for a few friends — since the accident last July.

Coming at the peak of his career, the accident and his mysterious non - appearance gave rise to speculation about his health and his future career.

One rumour had him dying of cancer, another said he was blind and another said he was so badly mutilated that he was unrecognisable. Still another even said the singer was dead.

But friends say he has recovered from the accident and according to some, the rebellious spokesman for a rebellious generation has traded his folk-rock beat for a new sound.

"He has a new sound and a new look," said one. "He now wears his hair much shorter and dresses like a young Englishman with suits, ties and everything."

However, Dylan's fans are still eagerly awaiting a personal appearance of their idol. So is his publishing company.

MacMillan Company, which had planned to release Dylan's book "Tarntella" late last year, is still waiting for Dylan to return his revised proofs.

"The manuscript is still sitting in my desk," said Dylan's editor at MacMillan, Robert Marken. "I haven't heard from him in six months."

The Sydney Morning Herald (Australia), April 30, 1967

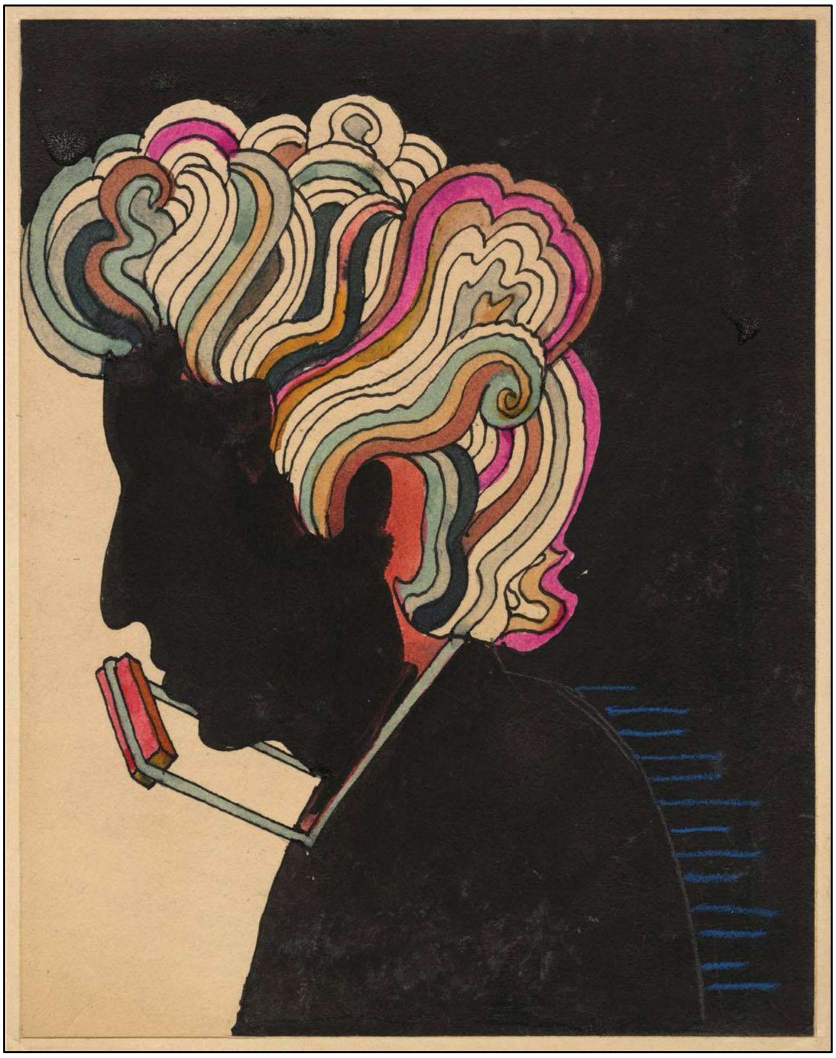


What happened to Bob Dylan?

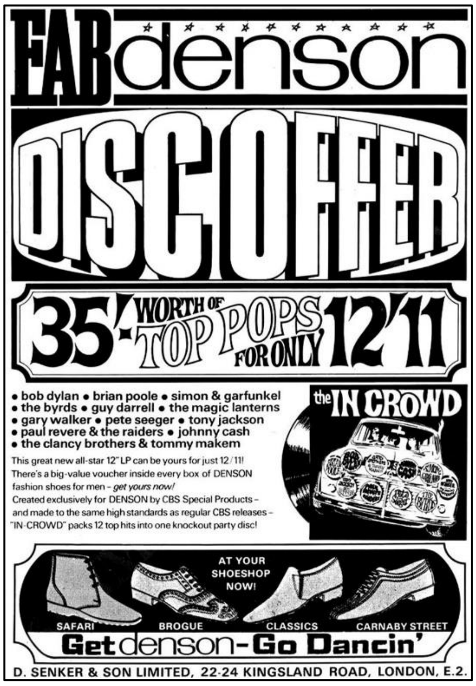
WHATEVER happened to Bob Dylan? It was announced in January he had signed with MGM. Later came the news that the contract was not finalised and Capitol were counter-bidding. Since then nothing. Fans are clamouring for details. Surely his management could make some announcement to pacify us?—**ROGER HAYWOOD, 30 Moor Park Villas, Headingley, Leeds 6.**

● How much we need Dylan! He's in a class of his own, seconded only by the Beatles and Butterfield Blues Band. Hurry back Bobby—I'm starved of quality.—**MARIE KING, 40 Dartmouth Drive, Ford, Liverpool 21.**

Disc & Music Echo (UK)
April 22, 1967



Milton Glaser's original sketch



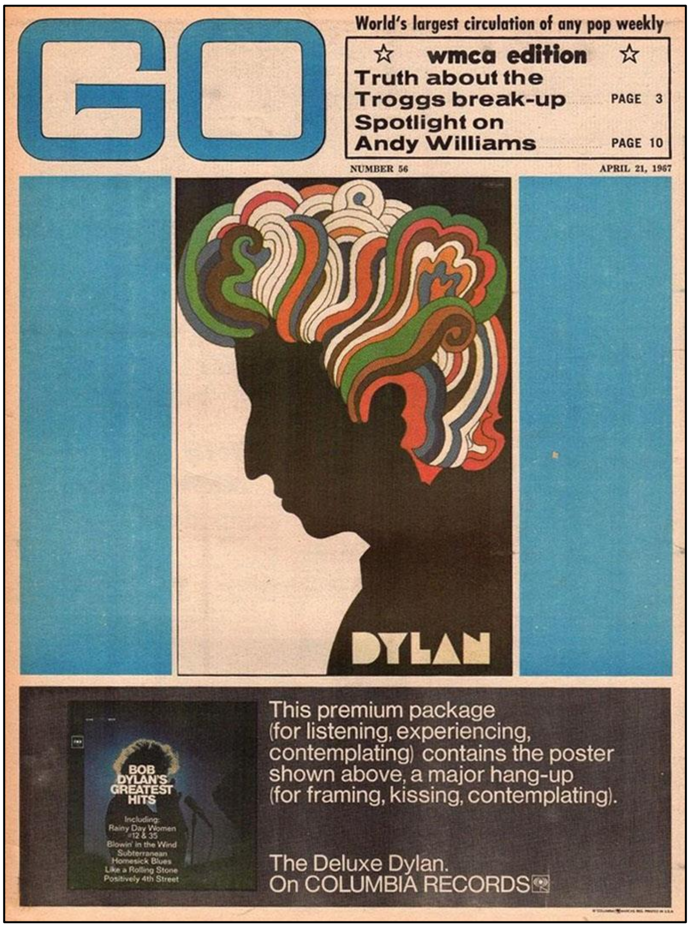
New Musical Express (UK), April 8, 1967



CBS Special Products – WSR 852 (UK)



CBS S 62.847 (France)



GO, April 21, 1967

At last—a Dylan single

As there is still no sign of Bob Dylan recording again, CBS has decided to take two titles from his " Blonde On Blonde " LP for release as a single on May 5—" Leopard Skin Pillbox Hat," and " Most Likely You'll Go Your Way."

Dylan is still " incommunicado," and shows no signs of returning to work. It was announced in January that he was to sign with MGM Records, but the deal has not yet been finalised. CBS is unable to confirm that he is still their artist.

New Musical Express (UK), April 15, 1967

● LEOPARD SKIN PILL-BOX HAT—BOB DYLAN (C.B.S.)

Dylan's back on record—if not in person A re-issue from his Blonde on Blonde album Sort of Jimmy Reed dum-de-dum slow rocker. Nice guitar breaks, and Dylan's superbly arrogant, gasping voice.

Been so long since he's been around it's hard to reckon what's going to happen. Just about a hit, I'd say.

Bristol Evening Post (UK), April 29, 1967

Dylan stays in exile

EVEN now, a year after his motorcycle crash, Bob Dylan is showing no sign of coming out of his self imposed exile. He's welled up in his Woodstock, N.Y. house, and, from all reports, is still refusing to see people.

Also in the balance is the question of his recording contract. It's several months since MGM made a bid for Dylan—and to all intents and purposes got him—but there are still no new releases.

So, Dylan's old label, Columbia, is coming up with the old. This week they've issued a new album titled " Bob Dylan's Greatest Hits," featuring most of his chart contenders over the past 18 months or so, including " Rainy Day Woman Nos. 12 and 35 " and " Positively 4th Street."

There are also some early Dylan classics, such as " Blowin' In The Wind " and " The Times They Are A-Changin'."

New Musical Express (UK), April 29, 1967

Scarred Bob Dylan Is Comin' Back

By MICHAEL IACHETTA

WOODSTOCK, N. Y., May 7 (Special)—For the first time since the motorcycle accident that almost cost him his life more than nine months ago, folk music's emotionally and physically scarred Bob Dylan spoke out yesterday about life since his crackup.

"What I've been doin' mostly is seein' only a few close friends, readin' little 'bout the outside world, porin' over books by people you never heard of, thinkin' about where I'm goin', and why am I runnin', and am I mixed up too much, and what am I knowin', and what am I givin', and what am I takin'. And mainly what I've been doin' is workin' on gettin' better and makin' better music, which is what my life is all about."

In an exclusive interview—the first he has granted since his accident—Dylan flavored his words with bittersweet poetry about his record contract, his TV special, his book—and rumors that the accident had ended his career. He spoke at his mountain hideaway near this art colony about 100 miles from New York.

He will be 26 on May 24. His occupation is song-writer, poet, singer and electric-guitar player. He is a hung-up middle-class kid who has put poetry on juke boxes with such songs as "Blowing in the Wind" and "Like a Rolling Stone."

His works have been recorded by artists ranging from Lawrence Welk to the Byrds, and he is credited with starting the folk rock craze. His royalties have made him a millionaire, yet he lives like a hermit and hasn't cut a record since his accident.

Bobby goes almost into a trance as he described being thrown from the motorcycle.

"The back wheel locked, I think," he said. "I lost control, swerving from left to right. Next thing I know I was in someplace I never heard of — Middletown, I think — with my face cut up so I still got some scars and my neck busted up pretty good. Just began movin' it around a month ago. New X-rays should be comin' through any day now. I know I won't be able to ride a motorcycle any more.

"But songs are in my head like they always are," said Dylan. "And they're not goin' to get written down until some things are evened up. Not until some people come forth and make up for some of the things that have happened."

As he talked, his slender fingers rubbed the new beard and mustache that make his face look strangely sensitive. A blue bandanna covered the top of his head — "Some scars on my face from the accident," he explained offhandedly.

His words indicated that the record world has left him with a few scars too.

He Has to Get Better Before He Sings Again

"Somethin' has got to be evened up is all I'm going to say," Dylan drawled. "Meanwhile, whatever is happenin' in the world is happenin' just fine without me, and I'm going to just have to get better before I do any singin' on records, but the time is right for a new record."

He says he has been working on two musical sounds described as "staccato" and "resoundin'." "The description belongs to my lead guitarist and one of my old drummers," says Dylan. "I don't use words like that, but they do the job."

He owes Columbia a record on a contract that expired not long

(Continued on page 36, col. 1)



Bob Dylan before accident scarred his face and he grew beard.

Scarred Bob Dylan Will Be Back When Well

(Continued from page 3)

ago. And he has been suspended for refusing to cut it. "But everything has been settled amicably and Bobby will be recording for us as soon as he is able to," said a Columbia spokesman.

Bobby doesn't seem to be in any hurry — even though MGM records has reportedly offered him a cool million to jump labels.

"What's money?" said Dylan with the nonchalance of someone who has it. "A man is a success if he gets up in the mornin' and gets to bed at night and in between he does what he wants to. What I want to do is make music."

THERE'LL BE NO BOOK UNTIL IT'S RIGHT

He also wanted to make a film and write a book and accepted advances to do the job, but the ABC-TV special he was working on has been canceled. "The film is finished." That's all Dylan will say. "It's different."

As for the book, "Word got around I had one when all I was doin' was writin' some things down," explained Bobby. "Editors kept makin'—what do they call it? — revisions, and makin' it wrong and it just can't be printed until it's right."

In Woodstock there is a story that Bobby's wife was following him at the time of the accident and rushed him to a doctor.

"I don't remember that," said Bobby, as always reluctant to talk about his personal life. "Lots of things I don't remember about that day."

Dylan stared for a long moment down at his gray cowboy boots. He was a gypsy-like figure in faded dungarees, lavender shirt with collar turned up to cover his neck and a purple-and-blue striped blazer. His sandy hair seemed longer and wider than ever. He laughs at the stories that he has gone three-button Ivy and cut his hair short, but he doesn't laugh at the cruel rumors that have made the rounds from hippie haven in California to the git-fiddle mecca that is Gerde's Folk City in Greenwich Village.

The rumor mill had it that the accident had finished Bobby's career; that he was a vegetable; that he was so badly scarred he refused to come down from the top floor of his hideaway — speaking only to his friends and then only through an intercom.

Try to check the rumors in New York and all Bobby's manager, Albert Grossman, will say is that Bobby broke his neck in a motorcycle accident. "He is recovering," said Grossman, "and he is not seeing anybody."

You are left with a clicking sound and a phone receiver in your hand. So you dial Columbia Records. "We don't know where Bobby is," says a spokesman. "Somewhere in Bearsville, we think, but you'll never find him. Why waste your time?"

Maybe it is because of the anxiety in Abe Zimmerman's voice when you call him person-to-person in Hibbing, Minn., and ask him about his son, Bobby Dylan.

MR. JONES DOESN'T KNOW WHAT'S HAPPENING

"Bobby's fine," says Abe, a prosperous appliance dealer whose oldest son preferred the name of a poet to the name he was given at birth in Duluth.

"Yes, I heard about the accident," says Abe, "but Bobby's been up since then. He went to the last Cassius Clay fight. He is fine isn't he? What does the New York office say?"

The New York office says little. So the next thing you know you are driving upstate toward a town that will create a conspiracy of silence around the mysterious Mr. Dylan.

As the 100 miles roll away, you find yourself thinking about a line from a Dylan song, "Ballad of a Thin Man." The line is "Something is happening here, but you don't know what it is, do you Mr. Jones?" It bothers you, as it was intended to, and you find yourself remembering the first time you met Dylan.

Even then, he shied away from talking about himself. "I'm writing about myself and that's the only way I can do it," he said, coming on like the original wandering troubador.

MYSTERY, MAGIC, TRUTH AND THE BIBLE

There was no mention that he had grown up as Bobby Zimmerman in the Jewish society whirl around Minneapolis-St. Paul and that he had done the three-button bit for six months as a scholarship student at the University of Minnesota. He dropped out and began hustling a buck in a coffee house caled the Ten O'Clock Scholar in Dinkeytown, a small business section on the edge of campus.

There is no explaining the coffee house kick, just as there is no explaining why he began running away from home when he was 10. The cops collared him 900 miles away. Before he was 19, he had lived in Duluth, Minn.; Gallup, N.M.; Cheyenne, S.D.; Phillipsburg, Kan., and finally, Hibbing, Minn.

Along the way, he taught himself to play the piano, the harmonica, the autoharp and the guitar.

He knew that he liked to write poems, and the poems became songs that were in the air around him, and he just had to write them down before somebody else did.

"I'm tryin' to be like the medium at a seance," he explained. "There's a mystery, magic, truth, and the Bible in great folk music. I can't hope to touch that, but I'm goin' to try."

In Woodstock, you run into vague answers about the whereabouts of the elusive Bob Dylan. You spend 48 hours talking to teen-agers, local merchants and the cop on the beat.

Woodstock is an artistic community and the people appreciate a man trying to do a job as best he knows how, especially when he promises not to reveal the location of Bobby's house. Finally someone lets slip the name of the man who sold the house to Dylan, and you have something to work on.

After four hours of driving up narrow mountain trails, running from watchdogs, getting stuck in the mud and winding up hopelessly lost, you get a straight answer and you are there, impressed by the brooding wealth of the mahogany-stained estate you see in front of you.

Dylan's black Cadillac limousine is in a garage off the end of the driveway and there is a miniature playground for Bobby's young son, Jesse Byron.

SNOW IN MAY: EVERYTHING'S POSSIBLE

You identify yourself and ask for Dylan. "Never heard of Dylan," a voice says. "There's nobody here but my wife and child and me, says the gent at the door. "Now will you get out of here."

You leave, but as you do, another car swings in and out of the driveway. It turns out to be the house's previous owner showing the place to friends. "Is that Dylan's house," you ask as your car blocks his on the narrow road. "Yes," he replies.

The next day it is snowing in May and you believe anything is possible, so you go back to the house and knock on the door until a figure stares out at you from behind the grating.

Bobby is standing in front of you and you are so genuinely glad to see that he is all right that you blurt out: "It's great to see you're up and around and the rumors aren't true."

He looks at your face curiously, trying to place it, and then he remembers that long-ago interview in his manager's office. "We can't just stand here talking," he says, inviting you in for coffee.

And then he talked about life since the accident. Thin, almost emaciated, his lips clutched a cigaret. At the end of the talk, he was asked about a NEWS photographer taking his picture. "I'd rather not," he said. "It's one thing facing a writer, but I have this hangup about cameras now."



(NEWS foto by Ed Clarity)

Local youngsters discuss singer Bob Dyl an outside Woodstock, N. Y., art gallery.



(NEWS foto by Ed Clarity)

Dog outside singer Bob Dylan's house in Woodstock, N.Y.

• **BIG BREAKTHROUGH NEWS:** Bob Dylan has given an interview! Tracked down in his upstate New York hideaway, Dylan is now sporting a beard, mustache, and bandana atop his head to hide the scars from the motorcycle accident in which he broke his neck. He says he's "going to have to get better" before he does any singing, but, "Songs are in my head like they always are." Standing near his black Cadillac limousine on the grounds of his lavish estate. Dylan said he had turned down new record offers. "What's money?" asked the poet of the guitar. His planned film and book were canceled by the accident, nine months ago, and he still won't allow anyone to take his picture, but he says he's OK. "I've been . . . thinkin' about where I'm goin', and why am I runnin', and am I mixed up too much. . . . "



Dylan

Chicago Daily News, May 11, 1967

Dylan Is Well And Unscarred

Ralph J. Gleason

THE RUMORS continue to fly concerning Bob Dylan. Latest stems from an interview in the New York Daily News which says the poet-singer-composer was "scarred" by his motorcycle accident last summer.

In San Francisco this week, Albert Grossman, Dylan's manager, friend and neighbor, said that Dylan was putting on the Daily News reporter and that Dylan is well, absolutely unscarred and is planning possible concerts this fall.

In addition, Grossman says, the 90-minute TV special for ABC-TV on which Dylan has been working for months (editing the film himself) has now been completed.

Whether or not the film will be accepted by the sponsor and the network remains to be seen. It is reported to be quite unusual. However, Dylan has finished it.

★ ★ ★

IN ADDITION, Dylan is in the process of finishing a new LP for Columbia to settle his contractual dispute with them and this should be completed this weekend, and there is no indication whatsoever that Dylan will withdraw from music or cease to perform. His band is still with him. All the rumors of his being totally incapacitated by his accident are untrue. Like novelist J. D. Salinger, he does not seek the public eye (except when performing) and keeps his private life to himself. There is no indication when, or even if, his book will be published by Macmillan, however.

Meanwhile, a film about Dylan shot while the singer-poet-composer was appearing in England and other European countries almost two years ago, is being previewed today and will open for two weeks May 17 at the Presidio Theater, its initial showing in this country.

The San Francisco Chronicle, May 12, 1967

Dylan Agrees To Cut Sides For Columbia

NEW YORK—Bob Dylan has agreed to complete his contractual agreement with Columbia Records. Reports early last week noted that Columbia had "dismissed" the folk star, even though his contract with the label was no longer in effect. However, the label claimed that the artist owed it 14 sides. According to a Columbia spokesman, Dylan will cut sides in Nashville within two weeks, under the direction of Columbia producer Bob Johnston. The performer has been out of public view since his motorcycle accident last winter. It is believed that he is now fully recovered.

Columbia recently released "Bob Dylan's Greatest Hits." His new single is "Leopard Skin Pillbox Hat." Th performer emerged as a leading exponent of the folk-rock idiom under the Columbia tag.

Cash Box, May 6, 1967

Col Compromise Returns Dylan To Disks; And MGM?

Bob Dylan, the long absent poet laureate of the younger generation, is returning to the disk scene under a compromise arrangement set with Columbia Records. Dylan's pact with Columbia ran out last summer, but he was barred from cutting disks for any other company until he fulfilled his recording commitments to Columbia. Now, he has agreed to make 14 additional sides for Columbia to discharge his obligations.

Dylan's next diskery tie is expected to be with MGM Records. It's understood that Dylan asked a guarantee of $1,500,000 over a five-year term. Dylan has not recorded or worked since being involved in an auto accident last summer.

Reports have been stirring that he will make his reappearance in a new guise, closer to the sharply tailored look of Madison Ave. than his shaggy get-up of yore. If so, it remains to be seen whether he can lead the rest of the younger generation back to a crew-cut groove.

Variety, May 3, 1967

Dylan to Do 14 Col Sides

NEW YORK—Bob Dylan, indisposed since a motorcycle accident last July, and Columbia and MGM straightened out contractual confusion last week. Col, Dylan's old label (his contract ran out recently), announced that Dylan, who had been on suspension, has agreed to complete 14 sides to fulfill commitments under his expired contract.

Mort Nasatir of MGM, who announced signing of the folk-singer to his label in January, stated that Dylan is ready to go to work for MGM when his Columbia chores are done.

In the meantime, Dylan, who has been seen only by intimate friends over the past months, is rumored to have changed his musical style and fashions, and even to have shorn his long locks.

Last week Columbia released a Dylan single, "Leopard-Skin Pill-Box Hat" b/w "Most Likely You Go Your Way And I'll Go Mine," from the "Blonde on Blonde" album. Waxery also released an album, "Bob Dylan's Greatest Hits," recently.

Record World, May 6, 1967

Dylan Faces Turn With Col.; MGM Waits Turn

NEW YORK — Now that Bob Dylan is virtually set to fulfill his recording commitment to Columbia Records, he may yet wind up on the MGM label. Mort Nasatir, MGM Records president, had announced the acquisition of Dylan at the label's sales meeting in Acapulco, Mexico, early this year but he has yet to record for MGM.

According to a Columbia spokesman, Dylan would not record for another label until he recorded the 14 sides due Columbia under the contract which expired several months ago. Dylan is now expected to be in Nashville sometime later this month to wind up his recording obligations to Columbia. Bob Johnston, a&r head of Columbia's Nashville office is slated to supervise the Dylan's sessions.

Meantime, Columbia has issued a previously unreleased leased Dylan single, "Leopard Skin Pill Box," and has launched a campaign on a new album, "Bob Dylan's Greatest Hits." Both the single and the LP have been getting top radio play around the country.

It's understood that Columbia still has more than 80 sides of unreleased Dylan national. It's also understood that Dylan has been working on a new image since he went into seclusion at his home in Woodstock, N. Y., after a motorcycle accident nine months ago.

Billboard, May 6, 1967

Out of hiding, Dylan sets recording plans

BOB DYLAN is this month expected to undertake his first recording session since he broke his neck in a motor-cycle accident last July. He has announced he will cut 14 tracks at the CBS studios in Nashville, to complete his existing contract with the company. Until the strength of his new material is assessed, CBS is unable to say whether it will issue the tracks as an LP or separately as singles.

Dylan, who has been living as a recluse while convalescing from his accident, has for some months been expected to sign a long-term deal with MGM Records. But he is unable to do so until he fulfils his obligations to CBS.

Our New York reporter cables that Dylan has now fully recovered and is anxious to resume work with the minimum of delay. Negotiations are in progress for him to appear in a two-hour U.S. TV spectacular, dropped earlier this year when he was out of action.

New Musical Express (UK), May 13, 1967

Nashville, May 9.

Columbia local a&r chief Bob Johnston will direct Bob Dylan's next sesh, the writer-folksinger's first studio work in nine months, or since his motorcycle accident last summer.

"I expect the session will be the later part of this month or early June," Johnston said, "but I don't know if it will be in Nashville or New York. I hope to bring him here."

Johnston recently completed seshes for country music singers Marty Robbins ("Tonight, Carmen,") and The Statler Bros. ("Ruthless"), which many tradesters consider pop-oriented, and so designed and arranged.

"Not so," scoffs Johnston. "I let the song come out as it may. I am not trying to convert any country music singers to pop. You don't have to. The public these days buys the record it likes and doesn't ask if it is country or pop."

Variety, May 10, 1967

Dylan Dropped, Then Re-hired Same Day!

Bob Dylan, whose personal life is always shrouded in mystery, is now playing a guessing game with two major record companies – Columbia, which has him, and MGM, which wants him.

After dropping out of sight nine months ago, the poet-singer-composer remained secluded in a rural farmhouse last week while:

1. Columbia officially suspended him for "failure to fulfill his contractural agreements."

2. Re-instated him a few hours later announcing he had agreed to a specific recording schedule to satisfy terms of his five-year contract with Columbia, which expired in late 1966, but called for a specific number of recordings.

3. Personal acquaintances, industry sources and Dylan devotees swapped rumors and speculated on the reason for his inactivity, and whether he still plans to sign with MGM.

In July, 1966 Dylan was injured in a motorcycle accident and has made no records or personal appearances since that time. He's been in seclusion in a farm house near Woodstock, New York. This has given rise to the rumors that Dylan has never recovered from the accident.

Mort Nasatir, president of MGM Records, says that he has seen Dylan and that the entertainer appears to be fine. He also announced that MGM has offered Dylan a contract but: "Until he clears obligations with Columbia, he is still technically under contract to them. So that is the problem at the moment."

Dylan may be fine but he certainly isn't working. A special planned by ABC-TV on Dylan which would have run two hours had to be cancelled and Dylan's first book, "Tarantula," scheduled for publication last fall has yet to be seen.

KRLA Beat, May 20, 1967

SATURDAY 27th

SES-8 Mt. Gambier

6.15 p.m. Bandstand—Sydney-produced teenage series: Bob Dylan Show
7.5 Cartoon
7.15 News, Weather
7.25 Sports Report — Review with interviews
7.35 Patty Duke Show — U.S. situation comedy series: Don't Monkey with Mendel

The Age (Australia), May 23, 1967

FOCUS

ON MUSIC

May 13 — Chappaqua Chamber Orchestra, Horace Greeley High School. 70 Roaring Brook Road, Chappaqua. CE 8-3780. 8:30 p.m. **Gilbert & Sullivan Society of the Mid-Westchester YW-YMHA** Pirates of Penzance, Heathcote School, Scarsdale. 8:30 p.m.. **Westchester County Center.** Bob Dylan WH 9-8900. 8:30 p.m.

The Irvington Gazette, May 11, 1967

Mus. Of Modern Art Selects Dylan Poster

NEW YORK—Columbia Records' full-color poster of Bob Dylan has been selected by the Museum of Modern Art to become part of its permanent collection.

Noted graphic artist Milton Glaser was commissioned by Columbia to design the poster, which is packaged as a bonus with the label's big-selling LP "Bob Dylan's Greatest Hits." A number of Glaser's other posters are already represented in the Museum's permanent collection.

"Horizon" magazine reportedly plans to feature Glaser's Dylan poster in a forthcoming issue. The poster is available only with the purchase of "Bob Dylan's Greatest Hits," and Columbia reports that the LP's sales have been great ever since its recent release.

To promote "Bob Dylan's Greatest Hits," Columbia has embarked on a national advertising campaign which includes a series of spot radio announcements on top outlets across the country and ads in trade and consumer publications. In addition, both the poster and a motion display featuring the LP are available for in-store use.

Bob Dylan is slated to return to the Columbia microphones in the near future, after nine months of seclusion from the public, following his motorcycle accident.

Cash Box, May 27, 1967

Good news for **Bob Dylan** fans: he will soon be back making records.

Bob and Columbia Records reportedly reached an "amicable agreement" last week which will end the 26-year-old composer-singer's long suspension.

Bob has been more or less inactive since a serious motorcycle accident last fall and has been living in near seclusion in New York. During this time he was temporarily suspended by Columbia for failure to make an additional album under his existing contract.

Under the new agreement he will record 14 songs for an LP that will apparently end his association with Columbia. The word is that he will then sign a $1 million-per-year contract with MGM.

One interesting thing. Friends say Bob has developed "a new vocal style and a new appearance."

The world will be waiting to see . . .

The Press Democrat, May 7, 1967

Col's 1st 4 - Track Stereo Tape

Columbia Records is launching its new 4-track stereo tape cartridge, TC4, during the first week in June.

When Col. recently announced its planned entry into the 4-track field, Bill Farr, VP, Marketing, commented: "By entering the 4-track market, Columbia is giving the consumer the opportunity to choose the system he prefers and is providing a broader range of product to enable the distributor and subdistributor to serve their accounts better.

Two cartridges in the June release, "Paul Revere and the Raiders' Greatest Hits" and "Bob Dylan's Greatest Hits," will also be priced at $6.95. All other Columbia TC4 cartridges will carry a suggested retail list price of $5.95. All TC4 cartridges priced at $6.95 will carry a prefix of "14 KO," while those selling for $5.95 will bear a "14 10" prefix.

Columbia's initial release of TC4 stereo tape cartridges includes recordings by many of the label's top artists.

Record Week, May 20, 1967

Citadel

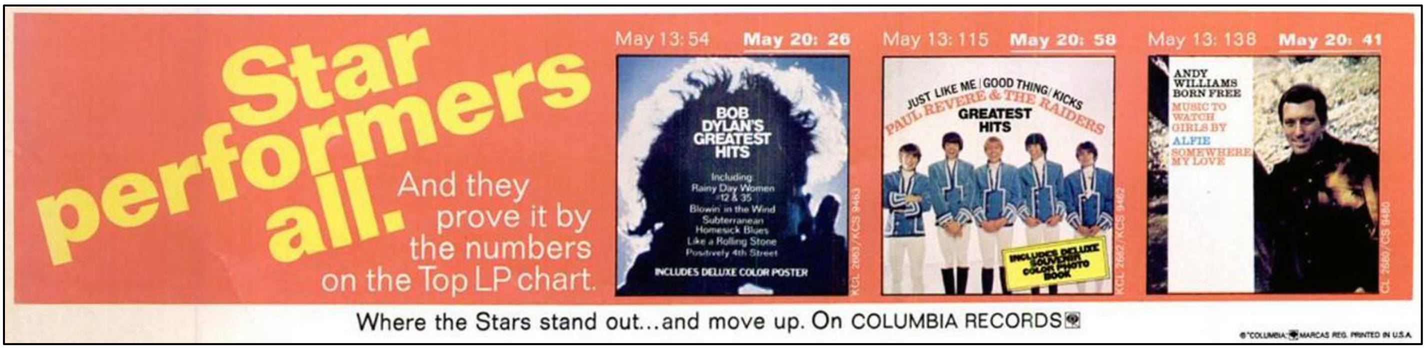
QUALITY PAPERBACKS



BOB DYLAN by Daniel Kramer **3.75**

Daniel Kramer worked closely with Bob Dylan from August, 1964, to the end of 1965, photographing the great folk music artist at work and rest. This book is the product of that association, and it depicts Bob Dylan from a point just prior to his becoming King of the Folk World through the time that his creation of Folk Rock changed the face of popular music.

The Montreal Star (Canada), May 6, 1967



Billboard, May 27, 1967

NEWS FROM CBS RECORDS

SINGLES

RELEASE DATE: MAY 5

BOB DYLAN

A NEW SINGLE

More than 75 per cent of fan mail arriving at CBS Records' London office demands information about Bob Dylan, of whom little has been heard since he sustained back injuries in a motor cycle accident last summer. And recently the letters have been mentioning a particular track on the recent Dylan LP: BLONDE ON BLONDE.

That track was LEOPARD SKIN PILLBOX HAT -- and for all those fans who wrote saying that this would make a great single, here it is. Released on May 5, the first Bob Dylan single for nearly a year, LEOPARD SKIN PILLBOX HAT.

It is Dylan at his best; poignant lyrics, sniping at Society, could be the signature tune of the Conservative Women's Conference: a melody line and beat which insinuates itself into your mind and involuntarily triggers off foot-tapping.

It's the sort of record which makes journalists write headlines like this: "Bob Dylan -- Brecht of the Juke Box," Poet of the Electric Guitar (from the Village Voice, New York).

BOB DYLAN No: 2700

LEOPARD SKIN PILLBOX HAT c/w MOST LIKELY YOU GO YOUR WAY AND I'LL GO MINE

PUBLISHER: Feldman GER 9336

FOR CBS: Rodney Burbeck, Irene Flitton (Press Office)
Ian Hockridge, Fenella Ronald (Exploitation)
G. Derek Witt (Artists Relation Manager)

CBS Records Press Office, 28/30 Theobald's Road, London WC1. Telephone: Chancery 9000



CBS 2700 (UK)

Bob Dylan — "Leopard Skin, Pillbox Hat" (CBS 2700): A stormer, one of Dylan's best ever, from his "Blonde On Blonde" LP. Burbles the disc publicist, "Dylan snipes at society" (sample from the hat song: "You look so pretty in it, honey, can I jump on it sometime?").

The Lincolnshire Echo (UK), May 9, 1967



Billboard and Cash Box, May 6, 1967

LEOPARD-SKIN PILL-BOX HAT (2:20) [Dwarf, ASCAP—Dylan]
MOST LIKELY YOU'LL GO YOUR WAY AND I'LL GO MINE (3:26) [Dwarf, ASCAP—Dylan]
BOB DYLAN (Columbia 44069)

After a hiatus from the singles scene, Bob Dylan comes across with this deck yanked from his highly successful "Blonde On Blonde" LP. Top side, "Leopard-Skin Pill-Box Hat," is a raunchy blues-type item that should appeal to the hordes of Dylan fans. Flip is called "Most Likely You'll Go Your Way And I'll Go Mine."

Cash Box, May 6, 1967

BOB DYLAN—MOST LIKELY YOU GO YOUR WAY AND I'LL GO MINE (Prod. Bob Johnston) (Writer: Dylan) (Dwarf, ASCAP)—**LEOPARD-SKIN PILL-BOX HAT** (Prod. Bob Johnston) (Writer: Dylan) (Dwarf, ASCAP)—Two powerful off-beat Dylan entries culled from his "Blonde on Blonde" album. Both rhythm sides offer strong dance beats and compelling Dylan lyrics loaded with teen sales appeal. **Columbia 44069**

Billboard, May 6, 1967



CBS 2700 (Norway)

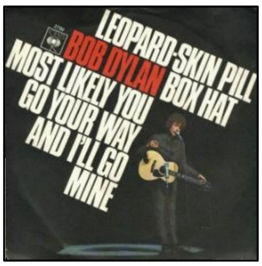
LEOPARD SKIN PILL-BOX HAT (Dwarf, ASCAP)
MOST LIKELY YOU GO YOUR WAY AND I'LL GO MINE (Dwarf, ASCAP)
BOB DYLAN—Columbia 4-44069.
There hasn't been a single from Dylan for a while: so teens should grab the put-down ditty.
★★★★

Record World, May 6, 1967

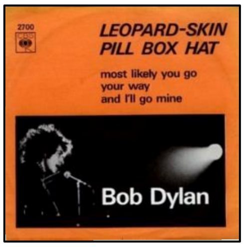
NYE plater

BOB DYLANs "Most likely you go your Way and Ill go mine" fascinerer fra første takt. En virkelig god plate. (CBS)

Rana Blad (Norway), May 31, 1967



CBS 2700 (France/West Germany)



CBS 2700 (Denmark)

sternmusik

Bob Dylan's greatest hits: Auf dieser LP sind die bedeutendsten Folk- und Protestsongs des 25jährigen Amerikaners zusammengestellt, darunter „Blowing in the wind". (CBS/stern-Musik, unverb. Richtp. 18 DM)

Stern (West Germany), May 14, 1967



Columbia 4-44069 (USA)



CBS/Stern Musik S 62 694 (West Germany)



Ciao Amici (Italy), May 31, 1967

One of the most interesting things about the Billboard Top 150 best selling albums list this week is that "Bob Dylan's Greatest Hits" is 14th in rank after being available for only a little over a month.

★ ★ ★

WITH the single exception of "Positively 4th Street," there is not one track on that album which is not already available on another Dylan album.

This means either that Dylan is reaching an entirely new audience, and one large enough to make his LP the 14th best selling package in the country, or else that the audience bought it only for the single track, "Positively 4th Street."

In any case, it is a singular tribute to the artist. He has not been on tour since last summer and has released only one new album in a year and this repackaging of available material is already a smash national hit.

His film, "Don't Look Back," which is currently at The Presidio, is slated eventually to be shown at colleges in a special release along with several other films. Among them is one made at the Newport Folk Festival which includes footage taken of Dylan's first appearance in public with his rock band as well as some shots of interesting and rarely seen performers.

The San Francisco Chronicle, May 24, 1967

It's 'Greatest Hits' Month At Columbia

NEW YORK — Columbia Records is underway with a giant promotion of its entire catalog of "Greatest Hits" albums, designating May as "Greatest Hits" month. Last year's "Greatest Hits" campaign was among the most successful ever undertaken by the label. This year, Columbia executives expect an even more successful "Greatest Hits" program.

Revere & Dylan Spotlighted

Spearheading the promo are two highly successful LP's, "Paul Revere and The Raiders' Greatest Hits" and "Bob Dylan's Greatest Hits." These albums are being backed up with new "Greatest Hits" LP's by Jerry Vale, Aretha Franklin, Harry James, Buddy Clark, Louis Armstrong, Billie Holiday, Leonard Bernstein and Eugene Ormandy.

Columbia's "Greatest Hits" catalog now contains nearly 60 albums. Among other artists represented are Tony Bennett, The Brothers Four, Dave Brubeck, Anita Bryant, The New Christy Minstrels, Doris Day, "Little" Jimmy Dickens, Percy Faith, Flatt and Scruggs, Lefty Frizzell, Benny Goodman, Woody Herman, Johnny Horton, Mahalia Jackson, Johnny Mathis, The Mormon Tabernacle Choir, Patti Page, Ray Price, Marty Robbins, Frank Sinatra, Carl Smith, The Trio Los Panchos, and Frankie Yankovic and His Yanks.

Ad-Merchandising Aids

The promo will be officially launched with full-page ads in the music and retail trade papers. In addition, the label has designed comprehensive dealer ad mats for local use.

For use in stores, Columbia has also developed a number of versatile advertising and merchandising aids. A sturdy three-bin floor browser is available complete with a decorator kit for use in creating clever and imaginative displays. Also available separately, the decorator kit contains a variety of Kleen-stik streamers in assorted sizes, browser-bin back-up cards, and a handy Kleen-stik holder for the specially designed "Greatest Hits" consumer brochures. These brochures feature a complete listing of Columbia Records' "Greatest Hits" albums. In addition, the label has also created a colorful motion display which features the Paul Revere and The Raiders and Bob Dylan "Greatest Hits" LP's.

Cash Box, May 6, 1967

Dylan and more Dylan.





his greatest hits plus a color poster (enclosed)

Now Available At **Montgomery Ward** Record Departments

KRLA Beat, May 6, 1967

Clear View of the Bob Dylan Legend

By John L. Wasserman

"Don't Look Back," the first film on Bob Dylan, is an exceptional portrait of the young man who is probably the most potent single influence on youth in the world today.

The documentary, which opens today at the Presidio, was shot by D.A. Pennebaker in 1965 during Dylan's tour of England. It is shot in chronological order with only one insert, from Dyland's early days as a performer, for contrast.

The brilliant singer - poet - composer is shown performing, being mobbed by fans, being interviewed, together with his friends and alone with his friends. It is not a film of music, but of a human being whose reluctance to wallow in the public eye is comparable to that of a J.D. Salinger.

There is a natural need of people to feel near those they admire (fan magazines being among the most vulgar manifestations of this) and the film's gift to Dylan fans, or those merely curious about what's happening, is to make legend real.

INTERVIEWS

The most fascinating bits are interviews: one by a young man who does not appear to be a professional journalist and one by a fool from Time Magazine.

"Can't you ever stop wondering why?" Dylan asks the earnest young man. And to Time: "You're not interested in truth — truth is a picture of a tramp vomiting into a sewer next to a picture of Rockefeller riding to work."

Yet to an obviously rich woman, who unpretentiously invites him to visit sometime, he is deferential and appreciative. In the hotel, a stoned neighbor causes some trouble and the threat of a fight appears. Dylan listens to Donovan sing in his room, or clowns with Alan Price or sways in rhythm to a Joan Baez song as he sits pecking at a typewriter. And he checks himself in the mirror before going onstage.



BOB DYLAN
A gift to his fans

MANAGER

His manager, Albert Grossman, who looks like a Soviet diplomat, is also revealingly shown — wheeling and dealing, blustering and cursing in the time-honored tradition of the Big Time Operator. To Grossman's credit, it should be emphasized that the film was made and released only with his approval.

Pennebaker shot most, if not all, of the film with a hand-held camera so the graininess and occasional blurring of conversaton is understandable. And if you would like to see an incredible moment on film, be watching for the last shot of the picture's last concert — about three minutes before the end.

"Don't Look Back" will be at the Presidio for only 12 days, but is expected to move to the North Beach Movie almost immediately thereafter.

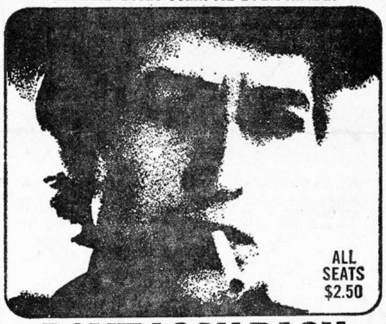


'Hawaii' in Eighth Month

Julie Andrews, Max Von Sydow and Richard Harris star in "Hawaii," now in its eighth month at the Coronet.

CCCCAA PAGE 45
Wednesday, May 17, 1967
SAN FRANCISCO CHRONICLE

The screenplay was adapted from James A. Micher's best-selling novel



The San Francisco Chronicle, May 17, 1967

Delving deep into the Dylan mystery . . .



by HUGH NOLAN

BOB DYLAN—the man and his music—has always been an enigma. But for almost a year there has been complete silence about his plans, his movements and his recording arrangements. The enigma has blown up into a full-scale mystery.

Along with the Beatles, Dylan has probably been the greatest single influence on pop records in the sixties.

Why this mystery? Why this glaring absence of anything at all from Dylan for 12 months? What's he doing now? Will we ever hear another new Dylan record?

Letters still pour in daily to his British and American offices from all over the world from faithful Dylan fans. A student at York University is even writing a thesis on Dylan.

But no-one knows any of the answers. No-one, that is, but Bob himself and his personal manager Al Grossman. And they are not telling.

The one man in this country who might be capable of throwing some light on the whole mystery is Dylan's British representative Ken Pitt, a personal friend of Dylan's since early 1963.

Ken often speaks to Grossman on the transatlantic telephone. But even he has no concrete dates, facts or figures about Dylan's plans.

"I spoke to Al Grossman on Thursday night," Ken said. "It's definite that sometime in the near future Bob will be going into the recording studios in Nashville to cut 14 tracks for CBS to fulfil his contract with them.

"And Dylan says we'll get the answers to all our questions when those tracks are released — in other words he'll explain it all in his music."

The mystery started about the time it was announced Dylan had been injured in a motorcycle accident in New York.

"It was a serious accident. Bob suffered partial paralysis and was kept not only at home but in bed for a very long time afterwards. Then his convalescence was protracted—Bob's not a very strong person.

"Now he is fit enough to go into the recording studios and plans are being made for him to do one concert.

"But the point was that the accident was co-incidental with a complete rethink of his music.

"What this rethink means no-one knows. Dylan never talked about his ideas—what he did was create an atmosphere around him and you had to find out his ideas from that."

During his last visit to Britain last May Dylan mentioned that he had almost completed a book called "Tarantula."

"I'm wondering if it'll ever come out at all," Ken said. "It may be too much of a permanent thing for Dylan like a tomb stone or a memorial. With a song he can relate to a mood or a feeling and the song only lasts as long as the mood.

"The trouble is people still equate Dylan with the ordinary pop singer who's all out for publicity. Dylan never was and he's never understood this. You might ask Dave Dee, for instance, what he's done to his hair and he'd tell you where he had it done, who did it and how much it cost.

"A question like that throws Dylan completely. He just wouldn't know what you meant by the question.

"Dylan has an aversion to idolatry. For instance there is no Bob Dylan fan club—if there was it'd be enormous. Dylan hates any form of what he considers to be organised idolatry," Ken went on.

"One thing I do know, though — during the past year, which he's spent at Grossman's home in New York State, Dylan has been writing songs constantly."

So that's it. The answers to all our questions will just have to wait until Dylan finally decides to go into the studio and we at last hear his own explanation for the greatest mystery of the sixties, the way Dylan tells us everything—in his songs.

Disc & Music Echo (UK), May 27, 1966

New Admission Policy on the Dylan Movie

The Presidio theater has announced that its admission policy for "Don't Look Back" (about Bob Dylan) will not — as it has advertised previously — be restricted to those 18 and over.

The policy now will be admission to anyone under 18 as long as accompanied by someone 18 or over.

The San Francisco Chronicle, May 18, 1967

DON'T LOOK BACK
(At the Presidio)



Bob Dylan is the subject of this fascinating documentary, filmed during his 1965 tour of England. It is full-length, and looks at Dylan during performances, interviews (the most revealing parts of the film), moments of tension and relaxation with his friends, and even during an argument with some stoned hotel neighbors. Also periodically on view are Joan Baez, Donovan and Alan Price. It is highly recommended to anyone with even a passing interest in Dylan and what he represents.

The San Francisco Examiner, May 21, 1967





Dylan's health is much improved, and he is recording at his manager's estate in Woodstock, New York. Although a contract has been negotiated for him at MGM, Columbia owns several completed and unreleased masters, and the disposition of these recordings is in dispute. Meanwhile, he is alive and well, if secluded.

Hullabaloo, June 1967

Station		Channel No.
KTVU	(S.F.-Oak.)	2
KRON	(S.F.)	4
KPIX	(S.F.)	5
KGO	(S.F.)	7
KQED	(S.F.)	9

TV

KSBW (Salinas) 8	KCRA (Sacramento) 3
KNTV (San Jose) 11	KVIE (Sacramento) 6S
KCSM (San Mateo) 14	KXTV (Sacramento) 10
	KOVR (Stockton) 13

Today's Best Bets

6:30—9—**Bob Dylan Press Conference:** (REPEAT) Taped during the singer's 1965 visit to San Francisco.
7:30—2—**America!:** "The Black Hills." Mt. Rushmore and Thunderhead Mountain in South Dakota.
5—Coliseum: (REPEAT) Arthur Godfrey hosts Tri

The San Francisco Examiner, June 1, 1967

York New York (10019)....Rumors that *Bob Dylan* went into hiding after his motorcycle accident last July because all his hair fell out are just not true. Observers watching the twelve-room house atop Mount Mead in Woodstock, New York, where *Dylan* is hiding with his wife Sarah, their baby son and a five-year-old stepdaughter, report that Bob no longer wears a neck brace, his three broken vertebrae are feeling better, he just filmed a movie on his three acre estate and he's given up his motorcycle -- at least temporarily--in favor of a TV-equipped Cadillac. Some people have told me that Dylan's book "Tarantula" will never be published. But Bob says he hopes the critics give it bad reviews. If they don't, he'll consider himself a failure. Don't worry, Bobby, if your book is really bad, you can turn it into a successful TV series....Double Shot Records has signed the *Fan-*

Hit Parader, June 1967



GET 'EM BY MAIL!

POSTERS!! HUGE & GROOVY
$1.50 each or 4 for $5

THIS WEEK: JOAN BAEZ
BOB DYLAN
(2 1/2 feet X 3 1/2 feet)
(includes postage & handling)

Send .25 for catalog of UNDERGROUND KAZOO goodies--jewelry, posters, incense, etc.

FREE PRESS BOOKSTORE & KAZOO,
424 1/2 N. FAIRFAX L.A. 90036

Los Angeles Free Press, June 9, 1967

Bob Dylan in Town

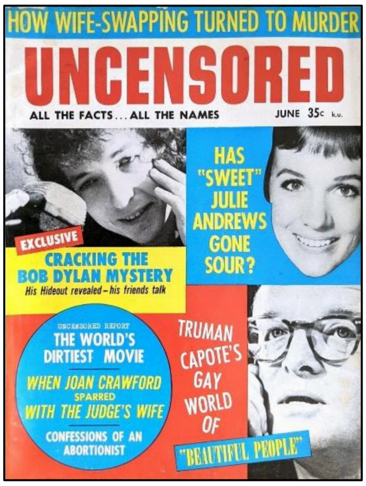
Bob Dylan has re-signed with Columbia Records according to the company's local office and he has been in town during the past week.

These are the only sure facts which can be dredged from a mountain of myths and rumors which have surrounded Dylan's Bay Area activities since the enigmatic troubadour popped up in the Moby Grape's dressing room during their big promotional party last Tuesday at the Avalon.

Monterey Pop Festival officials deny Dylan has indicated he will appear.

—Philip Elwood

The San Francisco Examiner, June 14, 1967



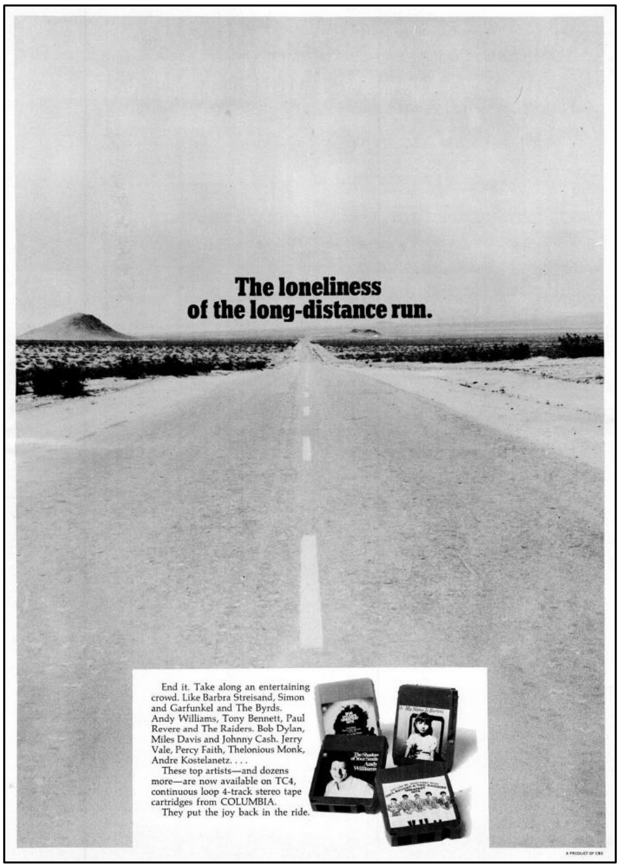
Uncensored, June 1966



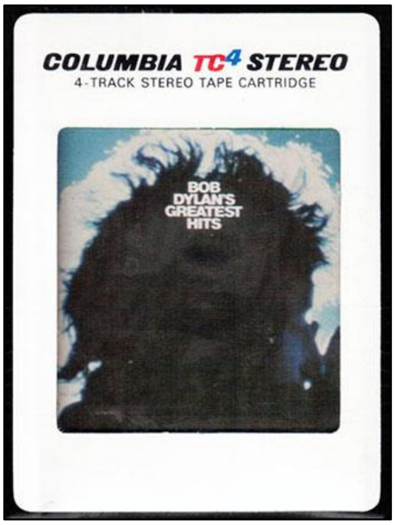
GO, June 20, 1967



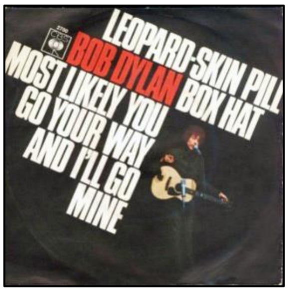
Mad magazine, June 1967



Billboard, June 10, 1967



Columbia 14 KO 0220 (USA)



CBS 2700 (Italy)

MOVIE REVIEW

Bob Dylan in England

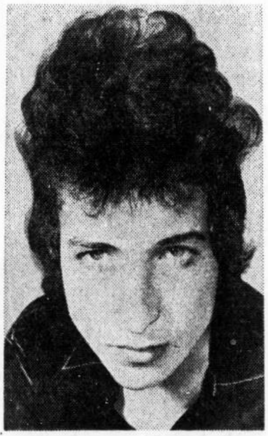
BY CHARLES CHAMPLIN
Times Entertainment Editor

Of the varied talents who have come to flower on the American branch of the pop music revolution, none has been more interesting than the electric-haired bard, Bob Dylan.

He sings in the nasal twang traditionally associated with authentic country music. His songs, almost all of them of his own devising, are apt to be rather commonplace melodically although they are unorthodox and interesting structurally and metrically.

The great fascination is in his lyrics, which in fact are poems written with great skill: highly personal, compact, carrying a rich assortment of colorful and telling images, concisely revealing one man's anger at hypocrisy, injustice, war, violence, untrue love and no love at all.

"Don't Look Back,"which opens today at the Cinema Theater, is a 90-minute *cinema-verite* account of an immensely successful concert tour Dylan made of England several months ago. The film was made by D. A. Pennebaker for Richard Leacock Productions, a collection of talents who joined together initially, I believe, under the aegis of Time-Life, which made an artistically successful but financially costly venture into documentaries for television beginning perhaps a decade ago.



BOB DYLAN

This, you might say, is true *cinema-verite*, made possible by the new lightweight camera and recording units which allow such constant attendance upon the subject, under all conditions, that the presence of the camera becomes almost unnoticed and unreacted-to.

The images are often grainy, blackly underexposed. The sound quality ranges from the inaudible to the adequate. The camera is jostled and jarred, sweeps emptily over ceiling or floor, blurs, is out of focus. (Things are sometimes unquestionably worse than they needed to be, but the technical shortcomings deliberately en-

Please Turn to Pg. 9, Col. 4

Continued from First Page

hance the atmosphere of claustrophobic chaos surrounding a pop idol on tour. And this, after all, is what the film is about.)

The result is a continuously engrossing and revealing portrait of Dylan and his milieu: Daylan standing in awe amid the cavernous Royal Albert Hall where he was to sing (to a sold-out house) that night; Dylan clowning and relaxed with his entourage, including Joan Baez, Alan Price and his manager, Albert Grossman, who has the round, amiable face of a kosher Pickwick; Dylan testily putting down a couple of interviewers (including Horace Judson, who took my place at Time in London and evidently spared

'DON'T LOOK BACK'
A film by D. A. Pennebaker. Produced and released by Richard Leacock Productions, with Albert Grossman and John Court. Featuring Bob Dylan, Joan Baez, Alan Price, Albert Grossman, Donovan.

me an ordeal); performing; eluding fans; fighting boredom.

There is a long sequence in which Grossman and Dylan's suave London agent haggle on the phone with competing bookers from two television programs. It is clearly authentic, but worthy of a feature film in its more-satiric-than-fiction bite.

Dylan resists labels (as we hear in those abrasive interviews) and at times seems to resist admitting that anything whatever is true of him. Call him a poet and he argues, "What's a poet? What's poetry?" Carried to extremes (as he is is apt to in confrontations with interviewers he judges to be uninformed or insensitive), Dylan's putting-down can become sophomoric. But there are labels which he is right to resist. He has carved a highly personal niche for himself, simply by voicing the personality of the man he named Bob Dylan. He is nothing so limiting as a folk singer or a protest singer but, by God, he's a poet whether he admits it or not.

His milieu and its hangers-on are by no means uniformly attractive. But after this skillful and exhaustive piece of film reportage, no one need ask what it and they and he are really like. The camera has become an X-ray.

The Los Angeles Times, June 21, 1967

Don't Look Back
(DOCUMENTARY)

Bobby Dylan, Joan Baez & entourage photographed on tour of Britain. Good for young buff crowd.

San Francisco, June 2.

Production and release of Leacock Pennebaker Inc., (Albert Grossman, John Court). Photographed by D. A. Pennebaker with Jones and Howard Alk. Features Bobby Dylan, Joan Baez, Donovan, Alan Price, Albert Grossman, Bob Neuwirth, Tito Burns, Derroll Adams. Concerts recorded by J. Robert Van Dyke. Reviewed at Presidio Theatre, San Francisco, June 2, '67. Running Time, 96 MINS.

Without fanfare, a narrow gauge print of "Don't Look Back," a cinema verite documentary by D. A. Pennebaker of Bobby Dylan's spring, 1965, concert tour of Britain, premiered at the 788-seat Presidio art house here. It immediately matched the hardticket "Throughly Modern Millie," which opened the same week at the 1,381-seat Orpheum, as the largest grossing picture in town.

Pennebaker, with Jones and Howard Alk, has fashioned a relentlessly honest, brilliantly edited documentary permeated with the troubador-poet's music. Its appeal to the young people, for whom Dylan is a folk deity, is obvious.

"Tell it like it is'" is the battle cry of thep resent highly probed and publicized population of sub-25 year olds, and the film does just that. During, the month-long tour, Dylan was accompanied by Joan Baez, haunted by the rival reputation of Donovan, and badgered day and night by the press, teenieboppers and hangers on. Pennebaker shot some 20 hours of film, and edited it chronologically to the present hour-and-a-half revealing a portrait. That is not always flattering.

There is Dylan, faintly hostile, "putting on" the press. In one scene destined to become a classic, he tells a Time magazine reporter exactly where Time and its readership are at, and if his outburst lacks tact, it seems to the point. In a hotel room party Dylan gets into a childish, bullying argument about who threw a glass out the window. The exchange is petty, the language foul.

In one unique sequence Dylan's manager Albert Grossman and agent Tito Burns wheel, deal and bluff the British Broadcasting Co. playing them against Granada-TV to double the price for a Dylan appearance. It will pass as a remarkable view of actual behind-the-scenes show biz haggling.

Grossman, with his chubby cherubic face, spectacles, bald head and long hair, looks like Ben Franklin, and curses hotel managers with courtly obscenity. His less flattering vignettes and Dylan's are all the more remarkable for their "honesty" as he is one of the film's producers, along with John Court, Richard Leacock and Pennebaker. They are also distributing the film independently.

Alternating with the back stage scenes are the concert appearances with Dylan singing "Gates of Eden," "It's All Right Ma," "Hattie Carroll," and "Dont Think Twice." Without losing a beat, Pennebaker cuts directly from Dylan on stage singing "The Times They Are A-Changing" to the song on a car radio as he travels between engagements. The deejay give the song rising number on the charts.

In another transition the music continues as the picture dissolves from one concert hall to a tired Dylan riding the train to the next one, and the applause at the end of the number becomes the rumble of the wheels. J. Robert Van Dyke is credited with the music recording, and it is excellent.

As Dylan types in his hotel room, Joan Baez strums a guitar and beautifully sings "Turn, Turn Again." Later Dylan finally meets Donovan at a party, and the latter entertains with "To Sing For You." Dylan takes the guitar and sings "Baby Blue." It is all natural and unstaged, entertainers casually playing for each other for the pure joy of it.

In only staged bit, a humorous intro before titles, audio plays the ear-bending "Subterrannean Homesick Blues" while Dylan stands slouching in a alley dropping flash cards with the key words.

Narrow gauge print currently being shown here is muddy and contrasty, but the 35m blow-up being prepared for general release is reportedly much improved.

The film has no formal narration, but the press conferences and conversations make all the commentary necessary. Enroute to an appearance, Dylan reads a distorted newspaper account to Baez and Grossman, and remarks, "God, I'm glad I'm not me."

The camera zooms in on a London reporter in a phone booth calling in his story, ". . . The times they are a-changing period. They are when a poet and not a pop singer fills an auditorium period."

And when documentaries about them fill a movie house and gross $42,000 in two weeks. *Rick.*

Variety, June 14, 1967



Can you imagine me telling you about Bob Dylan and his "Greatest Hits"? Well, that's exactly what I have to do to let you know that this album contains the greatest works of the great Dylan (and that's a lot of "Greats" in a row). Will you be impressed with such titles as "Rainy Day Women", "Like A Rolling Stone", and "It Ain't Me Babe"? Just name the big Dylan hits and here they are, and where's it at? Your favourite record store silly, but it should be in your record collection. If you're not a Dylan fan then step up to the big wide wonderful world of Milton Glasser.
COLUMBIA - 2663

RPM (Canada), July 1, 1967



The Royal's World Countdown, July 1967



IT IS A STRANGE movie about Bob Dylan. England. Cinema verite. Profitable alienation. Electric. Joan Baez. Labels. Don't Think Twice reporters. Harmonica viper. Real reality. Angry Bob Dylan. Broken glass. Albert Hall. Folk. It's All Right Albert Grossman. Donovan. Rock. Leather. Big business. Fans. Honesty. Weak Bob Dylan. Myths. Parties. Very cool. Allen Ginsberg. Grainy. Applause. Times they are a-changin'. Hotel rooms. Cars. Bob Dylan. Don't Look Back is the name of the documentary. It opens in New York in August. In San Francisco and Los Angeles it is already grossing as much as major Hollywood movies. It could do for film-makers Ricky Leacock and DONN ALAN PENNEBAKER (above with DYLAN) what "Hard Day's Night" did for Richard Lester.

The Village Voice, July 20, 1967

PARIS

CBS is launching a series of compatible musicassettes (Philips system) featuring **Dave Brubeck's** "Greatest Hits," **Ray Conniff's** "Happiness Is," **Barbra Streisand's** "My Name Is Barbra 2," **Frank Sinatra's** "Greatest Hits," **Bob Dylan's** "Greatest Hits," the **Byrds'** "Fifth Dimension" and the original soundtrack recordings of "West Side Story" and "Porgy and Bess."

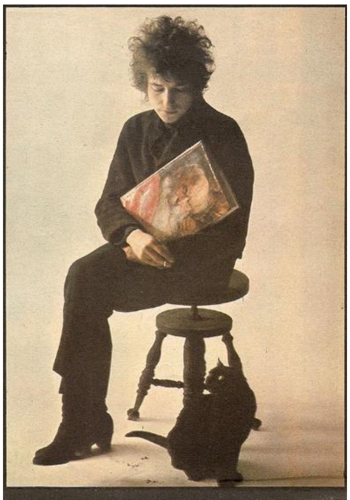
Billboard, July 15, 1967

Grossman-Morris Talks

Personal manager Al Grossman is currently negotiating with the William Morris Agency to bring the bulk of his acts into that office. However, two major turns, Peter, Paul & Mary and Bob Dylan are not involved. Former is with General Artists Corp.

Grossman handles, among others, Odetta, Richie Havens, Jim Kweskin's Jug Band, Mike Bloomfield Blues Band, Paupers.

Variety, July 26, 1967



BOB DYLAN — with the hairstyle that started it all. But rumours have it that his image may well be changing . . .

Record Mirror (UK), July 1, 1967

DYLAN MAKES LIFE STORY DOCUMENTARY

DISTRIBUTOR SOUGHT HERE

CBS Records have been asked to find a British distributor for the Bob Dylan film.

Dylan has been working on the film, a 90-minute documentary entitled "Don't Look Back", during his year of recuperation following his motor-cycle accident.

The film is basically the story of his life, depicting his transformation from unknown folk singer to international star.

Made by Leacock-Pennebaker Inc, a small independent company, the film is showing to packed houses in the States, and in San Francisco is drawing bigger audiences than Sound Of Music and Blow-Up.



DYLAN: recuperating

DUKE — ELLA PLAY AT FESTIVAL HALL

Melody Maker (UK), July 29, 1967



DON'T TRUST ANYONE OVER 30 WHO HAS NOT SEEN BOB DYLAN IN DON'T LOOK BACK
(OR ANYONE UNDER 30 WHO HAS ONLY SEEN IT ONCE)

HELD OVER ! 3 RD AND FINAL WEEK-AT 8:30 ONLY

PLUS . . . AT 7 AND 10:00
THE BEATLES
A HARD DAY'S NIGHT



PLAZA

The New Orleans States-Item, July 28, 1967

ENDS TODAY AT THE PRESIDIO!
BOB DYLAN in DONT LOOK BACK
Starts Tomorrow at the North Beach Movie
OPEN 1:15 TODAY PRESIDIO THEATRE Chestnut & Scott • WA 1-2931

FINAL DAY IN SAN FRANCISCO!
MEN & WOMEN AU-NATUREL!
Tomorrow: Bob Dylan in "Don't Look Back"
OPEN NOON TODAY Kearny nr. Bdwy. NORTH BEACH MOVIE OPEN 6:45 NIGHTLY Phone SU 1-3563

The San Francisco Examiner, July 2, 1967

North Beach MOVIE
BOB DYLAN
"DON'T LOOK BACK"
Nitely at 7, 8:50 & 10:40

The San Francisco Examiner, July 3, 1967

DYLAN NEWS

NEWS of Bob Dylan has been almost non-existent in recent months but I have gleaned some from the States. It seems he is still quite ill, mostly having difficulty in moving his neck. He has some scars on his face and has grown a beard, maybe because he feels self-conscious about those scars. A report in Woodstock said that his wife was following him in a car when the accident happened and she rushed him to a doctor. Talking of the accident, it seems the rear wheel locked and he swerved from left to right many times before he was thrown to the ground. Another report says he has not done any recording since the accident and may not do so for a year or so. A few months ago, a New York paper reported that Dylan has a five-year-old step daughter from Sara's first marriage. And a happy note to close with: Sara is now expecting another child.—Valerie Price, 23 Lyndworth Road, Stirchley, Birmingham, 30.

Record Mirror (UK), August 5, 1967

Clive Davis at Convention: Columbia Will Be 'With It'

Proof: Dylan, Mathis Re-sign, 'Funny Girl' S'track Acquired

Dylan Re-ups for 5 Years

Davis went on to cover the rumors much-circulated in recent months that Dylan would be signing with MGM. He remarked that these rumors were well-founded; but Columbia had come through and Dylan has now re-signed with the diskery for at least five years.

Recently, the label had enormous success with its unique, artistic Dylan poster; and the LP "Bob Dylan's Greatest Hits" proved to be the performer's fastest-selling LP to date.

Record World, August 5, 1967

N'port Folk Fest $15,000 in Black Sans Top Talent

Despite the absence of such top commercial pulls as Peter, Paul & Mary, Bob Dylan, the Lovin' Spoonful and Butterfield Blues Band, the recent Newport (R.I.) Folk Festival had a $10-$15,000 profit, according to Festival Foundation member and trustee Theodore Bikel.

Bikel, who performed in the fest and is a founding member and ex-director of the Foundation formed in 1962, said in New York this week that preliminary countings confirmed this amount in the black. He added that the foundation board had expected a loss of $30-$40,000 with this year's less controversial bill.

Butterfield, the Lovin' Spoonful and the now electrically amplified Bob Dylan act were not invited back to perform this year for, in Bikel's opinion, they are not traditional folk music. Bikel said the Foundation wanted to test the strength of the fest's draw on the basis of established folk forms and turns.

Peter, Paul & Mary, who include

Variety, August 2, 1967

BOB DYLAN'S GREATEST HITS

At times on this album you feel that Bob Dylan is just sitting on a stool on the middle of a large auditorium, playing his songs over again to a sea of empty seats. It is just the way he has kept on going.

All of his great "hits" are here: the prophecies of "The Times They Are A Changin'", the irony and bitterness of "Positively Fourth Street", the lovely warmth and joy of "I Want You", the shrill realities of "Like A Rolling Stone. Some of his best compositions are not included in this collection (such as "Hard Rain's A Gonna Fall", "Desolation Row", Sad-Eyed Lady of the Lowlands" amongst others), but then again, this is an album of his greatest hits, the songs that invariably pop up on Andy Williams or the Boston Pops. These are the songs that have changed so much in our last few years.

Now Dylan has not had an album of new songs out in a year. There are rumours going around that he's gone crazy and has been placed in an asylum, or that he's cut off all his hair and will speak only to his dog, if he has one. Or that he can't stand the sight of a recording studio any more. But after listening to this record, you don't care about these things. You don't care what Time magazine said about "Rainy Day Women Nos. 12 & 35" or who Albert Grossman or Bob Johnston or Irwin Silber are. You don't care if he doesn't put out another disc-You just want to thank him and hope he's living the best he can, wherever he is.

Pop See Cul (Canada), August 31, 1967

...The latest *Bob Dylan* rumor which his friends are denying is that he has a mental block and is unable to write songs. MGM Records says he hasn't signed with them. Capitol Records is still making offers. I hope you're ok, Bob...

Hit Parader, August 1967

Under his new agreement with Columbia, Bob Dylan's recordings will be produced by label's Nashville a&r chief Bob Johnston. "It is our plan for Dylan's sessions to be in Nashville, but no dates have been set," A spokesman for label said. Dylan hasn't been in a studio in more than a year.

Variety, August 30, |967

Bob Dylan Sticks With Columbia; Label Gets 'Funny Girl' Soundtrack

Hollywood, Fla., Aug. 1.

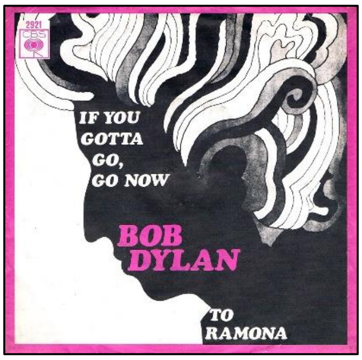
The disk whereabouts of Bob Dylan have been cleared up. After recurrent reports that he was leaving Columbia Records for either a Capitol or an MGM deal, Dylan has now decided to stay with Columbia, according to Clive J. Davis, CBS Records v.p. and general manager speaking at Columbia's sales convention here.

British Disk Best Sellers

London, Aug. 1.

All Need Love (Parlophone)	Beatles
San Francisco (CBS)	McKenzie
It Must Be Him (Liberty)	Carr
Alternate Title (RCA)	Monkees

Variety, August 2, 1967



CBS 2921 (The Netherlands)

Dylan single

BOB DYLAN, whose contract with CBS Records expired this year, has re-signed with the label for a minimum of five years.

A new Dylan single is released in September.

Dylan, who was released from hospital following a motor-bike accident earlier this year, has been recording tracks at a Nashville, Tennessee studio.

A documentary film of his life story titled "Don't Look Back" is due for release in Britain this year.

Disc & Music Echo (UK), August 12, 1967

Columbia Signs Dylan

Columbia Records has signed contemporary singer and composer Bob Dylan to an exclusive long-term contract.

A leading exponent of and one of the most influential figures in the folk-rock-music field, Bob Dylan has been absent from the public eye since a motorcycle accident nearly a year ago. During his extended hiatus from the active world of music, Dylan has been composing songs and working on several film projects in his Woodstock, N.Y., home.

Columbia Records anticipates that Bob Dylan will resume his recording career early this fall.

San Antonio Express, August 26, 1967

Cash Box HOLLAND

One of the most important releases in the single field is a record by Bob Dylan: "If You Gotta Go, Go Naw." Dylan's 2 record set "Blonde On Blonde" continues to sell very well in Holland, and together with his other CBS albums has established him firmly on the market. **Scott McKenzie's** "San Francisco" is still No. 1 on the Dutch single charts and sales are tremendous. CBS' other

Cash Box, August 26, 1967

The swelling poster craze —subjects, from Mae West to Winnie the Pooh—has reached the record biz. With its new album, Bob Dylan's Greatest Hits, *Columbia Records tosses in a jumbo Dylan poster. Graphic artist Milton Glaser, whose works are in the Museum of Modern Art's collection, has captured the folk-rock dove's hawk profile and Samson-like hair.*



Look magazine, August 8, 1967

NEWS
FROM COLUMBIA RECORDS

COLUMBIA
CBS Records Division

August 21, 1967

BOB DYLAN INKS LONG-TERM PACT WITH COLUMBIA RECORDS

Columbia Records has signed contemporary singer/composer Bob Dylan to an exclusive long-term contract, according to an announcement by Clive J. Davis, Vice President, General Manager, CBS Records.

Under the new agreement, Dylan's recordings will be produced by Bob Johnston, Executive Producer, Columbia Records Country-and-Western Artists and Repertoire, who is responsible for many of Dylan's previous Columbia hit singles and albums.

A leading exponent of and one of the most influential figures in the folk-rock-music field, Bob Dylan has been absent from the public eye since a motorcycle accident nearly a year ago. During his extended hiatus from the active world of music, Dylan has been composing songs and working on several film projects in his Woodstock, New York, home.

A consistently best-selling Columbia Records artist, Bob Dylan

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- 2 -

is listed high on the charts with his latest Columbia LP, "Bob Dylan's Greatest Hits," which features, as a special bonus, a gigantic four-color psychedelic art poster of Dylan designed by the famed artist Milton Glaser. This album recently earned further distinction when the poster, commissioned by Columbia especially for this album, was made part of the permanent poster collection of the Museum of Modern Art in New York.

Columbia Records anticipates that Bob Dylan will resume his recording career early this fall.



CBS S 63111 (The Netherlands)

Documentary on Bob Dylan Is Shown at Expo 67

Audience Enthusiasm Grows Toward End of Film

Special to The New York Times

MONTREAL, Aug. 14—"Don't Look Back," a full-length documentary film about Bob Dylan, the folk singer, drew a packed house for its premiere at the Montreal International Film Festival tonight.

There were neither outbursts of enthusiasm nor explosions of hysteria. In fact, it was one of the more orderly film audiences. Festival audiences here have been known to express their views by distracting handclapping, shouts or boos.

But by the time "Don't Look Back," was 45 minutes old, some of the audience was seen walking out of the Expo theater, where the festival is being held this year as part of the Expo 67 World Festival of entertainment.

The film appeared to win greater audience interest toward the end, possibly because of the improvement in the technical quality and the emer-


Bob Dylan

gence of Mr. Dylan from his strictly folk-singer image. Joan Baez, the pacifist folk singer, also appears in the film.

One sequence has Mr. Dylan interviewed and giving his opinion about Time magazine, complete with well articulated four-letter words fairly shouted into the theater because of the magnification of the sound.

When Mr. Dylan's commentary about the news magazine was completed, there was a burst of applause from the audience, which ranged from the young mod and mini set to modestly dressed representatives of grass-roots America, here for a visit to Expo.

One young girl who saw the

Sequence on Time Magazine Draws Burst of Applause

film said she came to see what Mr. Dylan "was like, and I like him more now that I've seen it."

The film's producer, D.A. Pennebaker, is not unknown to Canadians. One of his films about Prime Minister Lester B. Pearson, almost completely candid and similar in style to "Don't Look Back," was commissioned some years ago by the Government-owned Canadian Broadcasting Corporation, but never shown for reasons still not given.

One report at the time said that the candid image of Mr. Pearson came across a little too candidly.

"Don't Look Back" has been acquired for distribution by Walter Reade-Sterling, and is expected to open in New York for a commercial run in one of Reade's East Side theaters late this month or early in September. It is now showing on the West Coast.

The New York Times, August 15, 1967

EXCLUSIVE NEW ENGLAND PREVIEW
2 WEEKS ONLY
BOB DYLAN



DONT LOOK BACK
A Film By D. A. Pennebaker

New England Life Hall
235 Clarendon St.
Boston

starts
Friday, August 11
Shows: 7:30, 9:30

47 SPONSORS DYLAN FLICK

Club 47 will present the Bob Dylan film, "Don't Look Back" twice each night at New England Mutual Hall for two weeks beginning Friday night, August 11.

The film, 90 minutes long, chronicles a Dylan tour in England, accompanied in part by Joan Baez, and shows his first meeting with Donovan.

Reviewers have acclaimed the film as an extremely successful, highly honest portrait of Dylan, his peers, and the generation which has crowned him their spokesman.

The film will be shown each night at 7:30 and 9:30.

The Broadside (Mass.), August 16, 1967

Dylan Due in Nashville

Columbia Records producer **Bob Johnston** plans to bring **Bob Dylan** to Nashville as soon as dates can be worked out. Dylan has been inactive for more than a year, recording-wise, and just signed a new long-term contract with Columbia.

Record World, September 9, 1967

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LOVE IS JUST A FOUR LETTER WORD; w & m
  Bob Dylan.  1 p.  © M. Witmark &
  Sons; 15Sep67; EU14443.
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Catalog of Copyright Entries, Music. July-December 1967

Dylan Signs With Columbia

Bob Dylan has signed a long-term contract with Columbia Records, and the feeling is that the folk-rock singer will resume recording early this fall.

Dylan hasn't cut a recording for nearly a year after a motorcycle accident. He has reportedly been composing songs and working on several film projects in his Woodstock, New York, home.



New sound for long silent Dylan

KRLA Beat, September 29, 1966

DYLAN SESSION BACKED BY LEVON AND THE HAWKS

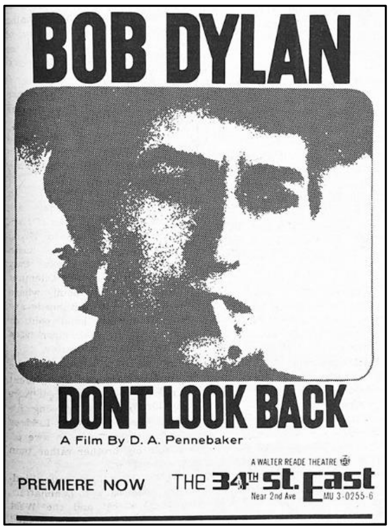
NYC: Columbia Records are apparently very close to having the master tape of the Dylan session which will probably see a rush by the Columbia people to get the much talked about album on the market.

Dylan has been strangely silent for the past few months, which created a great deal of speculation as to his future. But, according to reports, he has been hung up in an almost continuous rehearsal with Levon and the Hawks for several months, and apparently keeping his ear tuned very closely to the trend of the music business.

The new sound of Dylan is reported to be as explosive as that which rocked the industry a couple of years back when he introduced his strange, and awesome talk-sing bit that catapulted him to the top of the charts.

The new Dylan is rumoured to be in the hard rock and soul bag.

RPM (Canada), September 30, 1967



The Village Voice, September 7, 1967

NEWS
FROM COLUMBIA RECORDS

COLUMBIA

CBS Records Division

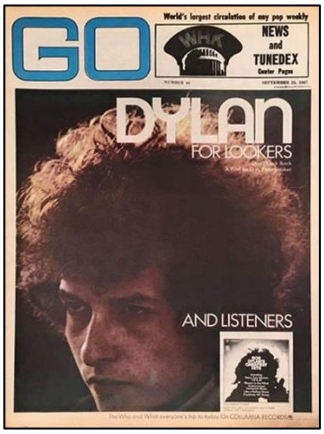
September 11, 1967

COLUMBIA'S BOB DYLAN IS SUBJECT OF DOCUMENTARY FILM

Label Gives Film Strong Promotional Support

Columbia Records artist Bob Dylan is the subject of the remarkable new documentary feature "Don't Look Back," which opened last week in New York at the 34th Street East Theatre. The film was produced by Albert Grossman, John Court, and Leacock-Pennebaker, Inc., and filmed by D. A. Pennebaker, a specialist in documentary portraits. Pennebaker traveled with Dylan during his 1965 concert tour of England, filming Dylan's performances, his interviews, the parties he attended and the scenes backstage. In "Don't Look Back," he achieves a candid view of Dylan, who has been one of the most private and inaccessible of all performers. The film explores the relationship between the artist and his art, the performer and his legend.

Press and Public Information / 51 West 52 Street, New York, New York 10019 / Telephone (212) 7654321



GO, September 29, 1967

Dylan Featured in Documentary Film

NEW YORK — Folk rock singer Bob Dylan is the subject of a full-length, documentary film "Don't Look Back," which opened in New York Wednesday (6).

The film is comprised of Dylan's 1965 Britain tour taking in interviews, parties and backstage shots. Columbia Records, which Dylan records for, is providing theaters with the artist's albums for play in the lobby and outside. Also, Columbia is working on numerous promotion tie-ins for the film.

Billboard, September 16, 1967

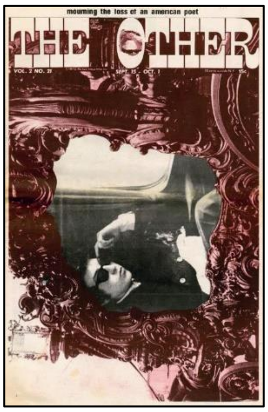
Columbia In Push For Dylan Flick

NEW YORK—Columbia Records is giving strong promotional support to "Don't Look Back," the new documentary feature of which Bob Dylan is the subject. The film opened last week in New York at the 34th Street East Theatre. It was produced by Albert Grossman, John Court, and Leacock-Pennebaker, and filmed by D. A. Pennebaker, a specialist in documentary portraits. Pennebaker traveled with Dylan during his 1965 concert tour of England, filming Dylan's performances, his interviews, the parties he attended, and the scenes backstage.

Columbia Records is providing exhibitors of "Don't Look Back" with Bob Dylan albums, which will be played on loudspeakers both outside the theatre and in the lobby.

The label is working closely with the producers and the distributors of the film on various promotional tie-ins to emphasize the top-selling Dylan LP's on Columbia.

Cash Box, September 16, 1967



The East Village Other, September 15-October 1, 1967

The Screen: Bob Dylan and Company

'Don't Look Back' at 34th Street East

By DONAL J. HENAHAN

IT will be a good joke on us all if, in 50 years or so, Dylan is regarded as a significant figure in English poetry. Not Mr. Thomas, the late Welsh bard, but Bob, the guitar-picking American balladeer. One step toward the latter's canonization has been taken, in fact, in a full-length documentary, "Don't Look Back," now at the 34th Street East Theater.

It is an absorbing film. Whether one is a member of the under-30 set that regards Mr. Dylan as a spokesman, or one of the vanishing Americans over that age, this look into the life of a folk hero is likely to be both entertaining and occasionally disturbing.

Those who know the songs will hear them here ("The Times They Are A-Changing," "The Gates of Eden," and so on) both in formal concerts and in hotel-room improvisation sessions. It is in the ad hoc gatherings that one glimpses something of what gives Mr. Dylan his extraordinary appeal for young people.

We see him, this prickly, wary artist, almost dropping his guard as he jokes with the inner circle of his friends: Joan Baez; the English folk singer Donovan; Mr. Dylan's manager, Albert Grossman, and a few, a precious few, other intimates. The sequences that focus on Miss Baez provide the film some of its loveliest moments, letting one see her sad, somewhat weary but still Madonna-like beauty in flashes of repose and repartee. (One boy kids her affectionately: "She's got on one of those see-through blouses that you don't even wanna.")

•

But it is Bob Dylan that we came to see, and it is ultimately frustrating to discern so little of the man beneath the bushy hair, the dark glasses and the leather jacket. Even in what appear to be candid shots, the performer's public face is turned to the camera. Mr. Dylan parries and thrusts with interviewers (some of them impossibly square, of course, and therefore perfect targets for the put-on); he doggedly and sullenly resists attempts to probe his psyche. If he has ideas, he hides them. He and his pals can have fun but it is a special, hip fun that always threatens to turn to anger.

Technically the film, produced and directed by D. A. Pennebaker, uses the devices popularized by Richard Lester's Beatle movies. Hand-held cameras zoom and stagger about. Fast cuts and purposely crude editing keep the pace lively. The happy frenzy of the Beatle



Bob Dylan

The Program

DON'T LOOK BACK: Produced by Leacock-Pennebaker, Inc., Albert Grossman and John Court; released by Leacock-Pennebaker and featuring Bob Dylan, Joan Baez, Bob Neuwirth, Donovan, Tito Burns and Mr. Grossman. At the 34th Street East, near Second Avenue. Running time: 95 minutes.

films is never suggested, perhaps because Bob Dylan is anything but a blithe subject. There are a few obtrusively arty shots, but in the main the story is allowed to tell itself in fairly direct ways. In fact, despite its up-to-date camera techniques, "Don't Look Back" is in the tradition of the chronological, sequential documentary familiar to several generations of moviegoers.

•

Many scenes stick in one's mind, but it is often the people around the star who prove most fascinating. Mr. Grossman, the Buddha-like manager, helped to produce the film, and he moves through it like a hippier Hitchcock, impassively dickering with impresarios, oddly in tune with the Dylan ménage although he looks more like Andrés Segovia than a pop tycoon.

Much of the film affects an air of being unplanned, and one has the sensation at times of being allowed to peep on the private lives of public idols. This is probably only a directorial trick, but it is a realistic one. There are drinking bouts, brawls and near-brawls, confrontations with hotel managers trying to enforce the nocturnal peace, and loud internecine rumbles over exactly who threw that water glass out the window. There is lots of uninhibited hard talk.

And one does go away with a few solid hints as to what Mr. Dylan is up to, desperately though he resists anything like a friendly embrace. At the end, after a wildly successful concert at London's Royal Albert Hall, we see the poet-balladeer and friends chuckling over the "anarchist" tag hung on him by British newspapers. Mr. Dylan seems delighted to have put on the meretricious press, and fades out, happily sad in the eternal youth's realization that nobody understands him.

At Other Theaters: A New Spy Picture

'Where the Bullets Fly'

THE detective hero of "The Second Best Secret Agent in the Whole Wide World," from last season, is back again in "Where the Bullets Fly" and England can have him. Actually, Tom Adams, playing the super-sleuth Charles Vine, does a good, crisp job as a security agent trying to squelch some Russian spies bent on launching a guided missile toward the House of Parliament.

The second note of brightness is Dawn Addams, who acquits herself attractively as a W.A.A.F. officer who helps him. Wilfrid Brambell provides a funny moment or two as a gape-jawer train conductor. Remember Mr. Brambell? He was Grandpa in the first Beatle frolic, "A Hard Day's Night"—"such a clean old man." Still is, too.

Otherwise this tired, frenetic little picture is a porridge of warmed-over espionage clichés, which thumps around in circles. Michael Pittock wrote it, John Gilling directed and James Ward produced—for Puck Films. Here is one spy picture that could have used Shakespeare's imp.

HOWARD THOMPSON.

The Cast

WHERE THE BULLETS FLY, screenplay by Michael Pittcock; directed by John Gilling; produced by James Ward; presented by Embassy Pictures. At neighborhood theaters. Running time 88 minutes.

Charles Vine	Tom Adams
Felicity Moonlight	Dawn Addams
Seraph	Tim Barrett
Angel	Michael Ripper
Minister	Joe Baker
Train Conductor	Wilfrid Brambell

The New York Times, September 7, 1967

IN BRIEF

Trevor North, 162 Radway Road, Longview, Huyton, Liverpool: I'm willing to swop Little Richard's "Biggest Hits" LP for a copy of Dylan's single "Mixed Up Confusion" which is not released in Britain — and any information and pics of other groups for material on Dylan.

Record Mirror (UK), September 2, 1967

Venice Film Festival

Festival

Well made documentary Yank indie on the Newport Folk Song Festival that surpasses its subject and gives an insight into folk songs and their *meaning to performers*, audiences and even more distant observers.

Venice, Aug. 31.

Patchke production and release. Directed and conceived and camera by Murray Lerner. With Stanley Meredith, Francis Gruman, George Pickow; editor, Howard Alk. At Venice Film Fest. Running Time, **80 MINS.**

Murray Lerner probed the Newport Folk Song Festival for three years, 1963-66, and has edited his footage into a solid slice of folk singing and performer revelation and audience ideas, for a documentary that carries both specialized and even art playoff use if rightly handled and placed. It's a natural for tv and schools.

No tricky scripting here; just a forthright look at singers in action. Most of the toppers are seen, with particular emphasis on Joan Baez, Peter, Paul & Mary, and Bob Dylan. Many and various types of folk tunes and dances, from protest through ethnic, regional and inherited types, plus the blues, pass in review. Audience reactions and the asides and opinions of the performers themselves are recorded.

As someone remarks, maybe folk was pop some years ago, and many young practitioners note it is easy and also a way of expression that can be shared most effectively. Miss Baez's fine projection, poise and wit are here in her talk as well as her songs, and her spoken truths have the ease and sincerity to erase any self-indulgence. Dylan sings more than he talks, as ditto Peter, Paul & Mary.

But there are arresting asides on the blues and other folk facets. Pic is put together to overcome any rote or just a seeming series of acts. Lerner has been objective and not flashy and come up with an incisive picture of the folk scene in its festival guise. Its color, freshness and communal air are there as well as the personal element. Blown up from 16m, it is technically fine. *Mosk.*

Variety, September 13, 1967

The Village Voice, September 16, 1967

"FESTIVAL"

A Film by Murray Lerner

PERFORMING ARTISTS AND SONGS — IN ORDER OF APPEARANCE

Jim Kweskin And The Jug Band with Mel Lyman	"Hannah"
Peter, Paul And Mary	"If I Had A Hammer"
Sacred Harp Singers	"Rocky Road"
Georgia Sea Island Singers	(Traditional Spiritual)
Blue Ridge Mountain Dancers	(Clog Dance)
Tex Logan And The Lilly Bros.	"Black Mountain Rag"
Pete Seeger	"Green Corn"
Buffy Sainte-Marie	"Codeine ... and it's real ..."
Pete Seeger	"Deep Blue Sea"
Odetta	"Lordy, Lordy"
Joan Baez and Peter Yarrow	"Go Tell Aunt Rhody"
Joan Baez	"Mary Hamilton"
Bob Dylan	"All I Really Want To Do"
Joan Baez	"All Our Trials"
Peter, Paul And Mary	"Blowin' In The Wind"
Donovan	"And The War Drags On ..."
Judy Collins	"Turn, Turn, Turn"
Donovan	"Viet Nam, Your Latest Game"
Odetta	"Just Can't Keep From Cryin'"
Peter, Paul And Mary	"Times They Are A Changin'"
Fred McDowell	"Highway 61"
Brownie McGhee And Sonny Terry	"Keys To The Highway"
Mississippi John Hurt	"Candy Man"
Bob Dylan	"Maggie's Farm"
Ed Young Fife & Drum Corps	(Instrumental)
Swan Silvertones	"Feed Me, Jesus"
Staple Singers	"Help Me, Jesus"
Freedom Singers	"Ain't Gonna' Let Nobody Turn Me 'Round"
Fannie Lou Hamer	"Go Tell It On The Mountain"
(Freedom Group Finale with Odetta)	"We Shall Overcome"
Paul Butterfield Blues Band	"I Was Born In Chicago"
Son House	"Son House Blues"
Howling Wolf	"You Hear My Howling Early In The Morning"
Mimi And (the late) Dick Farina	"Pack Up Your Sorrows"
Spokes Mashiyane	(Flute Instrumental)
Cousin Emmy	(Cheek Slapping)
Theodore Bikel	(Russian Song)
Judy Collins	"Anathea"
Johnny Cash	"I Walk The Line"
Osborne Bros.	"Ruby"
Joan Baez	"Farewell Angelina"
Bob Dylan	"Tambourine Man"
Peter, Paul And Mary	"Rising of the Moon"
(Group Finale with Baez, Odetta and Seeger)	"Down By The Riverside"

The New Generation

The Genius Who Went Underground

IT'S MORE THAN a year now since Bob Dylan nearly lost his life in a motorcycle accident and withdrew from the public eye.

Since then rumor has had a field day. Almost every conceivable speculation has filtered down to the folk-rock and hippie dens where Dylan's music continues to be a driving force.

The purveyors of the public Dylan — his recording company, would-be book publisher, ABC-TV with a would-be film special — have had to back and fill in the press, trying to stamp out this or that rumor and substitute an optimistic face.

For all practical pursposes, Dylan, now 26, has kept silent. The few things he has said or permitted to be said give little clue to when he will emerge from his retreat near Woodstock, N. Y., or what direction his prodigious talents will take when he does.

★ ★ ★

DYLAN IS A KIND of quasi-underground force which is felt, and sometimes acknowledged, throughout the pop music industry and even spills over into poetry.

Dylan has changed direction at least twice and brought on himself a lot of abuse from former fans, though each time he has won over an entirely different crowd.

For a brief spell, Dylan rode the folk wave which hit one of its peaks with Joan Baez back in 1962. Then he struck out on his own, covering new ground in folk protest. Then he shocked the purists by putting rock into it.

For instance, with "Subterranean Homesick Blues" he lost some unfaithful fans, but he widened his audience to include teenyboppers as well as the New Left, hippies, housewives and, ironically, the gray flannel suit set his songs satirized.

★ ★ ★

DESPITE HIS continuing popularity, Dylan disavows his rôle as spokesman for this generation, a leader without a title, mapping the route to peace and brotherhood with a guitar and a headful of songs sounding like sermons.

"I don't want to write for people any more," he said a while ago. "You know, be a spokesman."

From San Francisco poet Lawrence Ferlinghetti to poet-critic Kenneth Rexroth, from bearded guru poet Allen Ginsberg to Black Mountain's Robert Creeley, Dylan is looked upon as a practicing member of the craft. Michael McClure, author of the controversial play, "The Beard," calls Dylan's "Gates of Eden" the key to his completing a series of poems.

"He writes better poetry than I did at his age," says Ginsberg. "I'd say he's a space-age genius more than an old library poet."

Ferlinghetti calls him "higher than surreal." Seated in a North Beach cafe, he offered his view of Dylan as a poet.

"I wouldn't say he was avant-garde, certainly not in printed poetry. Dylan is doing what the Beat poets were doing ten years ago, that is, mixing poetry and jazz.

"But he has brilliant imagery and imagination. And many of his songs have crazy phrasing that any poet would be glad to have."

★ ★ ★

GINSBERG HAS called Dylan the most influential poet of his generation. The eminent critic Rexroth admits: "Probably the most important event in recent poetry is Bob Dylan." Says novelist John Clellon Holmes: "Dylan has the authentic mark of the bard on him. And I think it's safe to say that no one, years hence, will be able to understand just what it was like to live in this time without attending to what this astonishingly gifted young man has already achieved."

A traditional gesture of the prophet is the retreat (for instance, into the desert) and the re-emergence into public life with a new message. A good deal of what will or won't be in pop music hangs on Dylan's re-emergence and his message.

Chicago Tribune



SINGER-POET BOB DYLAN
The authentic mark of the bard

A Dylan Sampler

Now at midnight all the agents
And the super human crew
Come out and round up everyone
That knows more than they do
Then they bring them to the factory
Where the heart attack machine
Is strapped across their shoulders
And then the kerosene
Is brought down from the castles
By insurance men who go
Check to see that nobody is escaping
To Desolation Row.

—From "Desolation Row"

The Geometry of innocence flesh on the bone
Causes Galileo's math book to get thrown
At Delilah who sits worthlessly alone
But the tears on her cheeks are from laughter.
Now I wish I could give Brother Bill his great thrill
I would set him in chains at the top of the hill
Then send out for some pillars and Cecil B. DeMille.
He could die happily ever after.

From "Tombstone Blues"

Up on Housing Project Hill
It's either fortune or fame
You must pick up one or the other
Though neither of them are to be what they claim
If you're lookin' to get silly
You better go back to from where you came
Because the cops don't need you
And man they expect the same.

From "Just Like Tom Thumb's Blues"

Copyright 1965 by M. Witmark & Sons

The San Francisco Examiner, September 17, 1967



CBS BP 233407 (Australia)

BOB DYLAN'S GREATEST HITS, CBS, mono BP 233407, $5.25.

THE worst mistake I have ever made in this column, I think, was criticism of Bob Dylan when he added drums, electric guitar, electric bass and a strident back-beat to his folk music.

I felt then that he was bowing to commercial pressure, looking for the hit parade market and betraying the folk tradition. Bob Dylan's Greatest Hits, tracing his musical career, has now convinced me that judgment was a blunder.

What Dylan has done in fact is broaden the base of his art — like The Beatles, taking new sounds and moulding them into his style. The magnificent poetry, his strength, is still there but this is set off by the swirling patterns of his rhythm and blues backings.

I usually approach records called Somebody's Greatest Hits with much caution, but I found that Bob Dylan's Greatest Hits sums up the shock-haired singer's development more than adequately. It includes tracks like Mr Tambourine Man (the climax of his poetic imagery), I Want You (Dylan at his most sensitive) and Like A Rolling Stone (all this and a rock beat).

I Want You takes the favourite Tin Pan Alley love theme, twists it inside out and plumbs its depths; the track rivals Girl From the North Country as my favourite Dylan.

Early tracks like Blowin' In The Wind and The Times They Are A-Changin' show a simplicity of approach which lacks the excitement of later work like Positively 4th Street and Rainy Day Woman Nos 12 and 35 where the backings are much more stimulating and the lyrics are more searching.

Earlier, Dylan was a more obvious social critic yet his criticism becomes much more effective later when his music speaks of people rather than situations.

The release of this record reminds me again that he has released nothing new in the last 12 months following his motor cycle accident.

The Canberra Times (Australia), September 16, 1967



BOB DYLAN himself said: "I've stopped composing and singing anything that has either a reason to be written or a motive to be sung . . . the word 'message' strikes me as having a hernia-like sound."

One wonders whether anything or everything will be changed about Bob when he returns from his self-enforced absence, originally caused through a motor-cycle accident. Certainly there are strong rumours about his changed appearance—that's why Record Mirror is printing this colour picture because once Bob returns, it will doubtless be backdated.

UNISSUED SIDES

By this time you may have gathered that we at the Record Mirror have no new news about Dylan, so before you mutter something about a load of flannel, I must tell you that there are some EXCITING Dylan things to read below . . .

Firstly, the fact that U.S. Columbia have as many unissued sides as the ones which have been issued here. What has happened to them?

The answer would seem to be that Dylan has a very good contract with his label—obviously either he or his manager Al Grossmann selects the songs which are to be released, and U.S. Columbia cannot issue any without his permission. Because if any record company with a property as hot as Dylan hadn't recorded any new sides for 18 months, then the obvious thing to do would be to issue older unissued material (70-odd sides in all). But all U.S. Columbia did was to re-issue an edited single version of "Leopard Skin Pill Box Hit" which flopped dismally.

However, if you would like to peruse some Dylan songs (in manuscript form) which have never been issued, then this is easy. There are several Bob Dylan song albums available and many, many unissued songs on them. The difficulty is naturally that Dylan's own voice, peculiarly soulful, helps you to understand his songs—in sheet music form you just have to read the words and imagine Bob putting them to music and to his own voice. Luckily, most of the songs are from his folksier days—they are easier to understand, although less image-creating than his recent work.

On "Bob Dylan Himself" (Price 12s. 6d. from Duchess Music) there are many unissued folk sides. "Ballad For A Friend", "Hard Times In New York Town", "He Was A Friend Of Mine", "Man On The Street", "Poor Boy Blues", "Rambling Gambling Willie", "Standing On The Highway", "Talking Bear Mountain Picnic Massacre Blues". Most of these—as you can guess from the titles—are folk numbers, and some of them are traditional songs credited to Dylan. A slightly differing version of "He Was A Friend Of Mine" was recorded about four years ago by a girl-led group called Dian and the Greenbriar Boys — it is a very beautiful folk song. More typical of early Dylan is "Talking Bear Mountain Picnic Massacre Blues". One verse of this reads:

Now a very great man once said
That some people rob you with a fountain pen.
It didn't take too long to find out
Just what he was talking about.
A lot of people don't have much food on their table
But they got a lot of forks 'n' knives
And they gotta cut at somethin'.*

* (Copyright Duchess Music Ltd.)

He's changed since then, hasn't he? In the "Times They Are A Changin'" book (price 15s. from Blossom music), the only unissued side is "Seven Curses". It is a story about a judge who coveted the daughter of a condemned man. And a pity that it was not included on the "Times" LP as it fits in well with the pattern of songs. On "Another Side Of Bob Dylan" (15s. from Blossom Music) there are two unissued tracks—"Hero Blues" and "Tomorrow Is A Long Time"—the latter title has been recorded by Elvis Presley incidentally, and is one of Presley's longest-running songs. It is among the loveliest songs that Dylan has written and has also been recorded by many folk artistes. Finally, there is "Bob Dylan—A Collection". This is again 15s. from Blossom music and is well worth buying. It features some good pictures of Bob, an excellent article by Paul Williams (one of the best on Dylan) and the following unissued songs.

"Baby, I'm In The Mood For You", "Farewell Angelina", "Guess I'm Doin' Fine", "Gypsy Lou", "Hero Blues", "Lay Down Your Weary Tune", "Mama, You Been On My Mind", "Percy's Song", "Quit Your Low Down Ways", "Rocks And Gravel", "That's All Right, Mama", "Whatcha Gonna Do", and "Who Killed Davey Moore?"

Many people have recorded these tunes. Joe Baez had a hit with "Farewell Angelina", and has also recorded "Mama, You Been On My Mind". This song has also been recorded by Dion Dimucci (together with Dylan, the only pop singer to be on the "Sgt. Pepper" cover) on his "Together Again" LP with the Belmonts—but the title was changed to "Baby You Been On My Mind". A version of the same song is being issued on October 6 by Lucien Alexander on a single.

Many of these songs are just fantastic, but others, like "That's All Right, Mama" (credited to Dylan but identical to the Arthur Crudup-penned Presley version) are not very good Dylan.

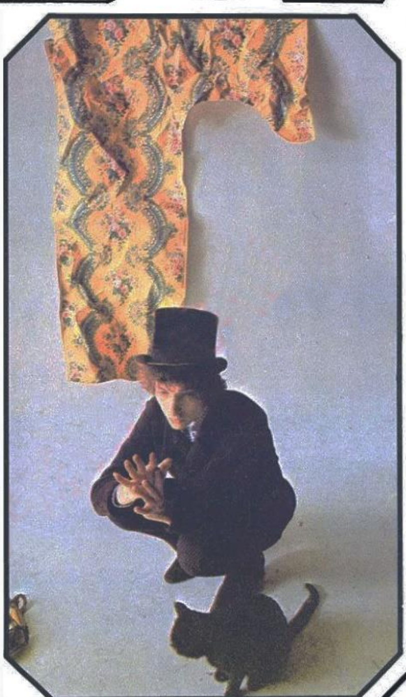
There are many songs which I can think of which are not in these books, but which Dylan has sung while he has been touring here, or have been recorded by other artistes. They include "I'll Keep It With Mine", "If You Gotta Go, Go Now", "Turn Turn Again" and "Walkin' Down The Line". These may well be published also, in sheet music form. The address of Blossom/Duchess music is 25 Denmark Street, London, W.1.

POEM PRIZE

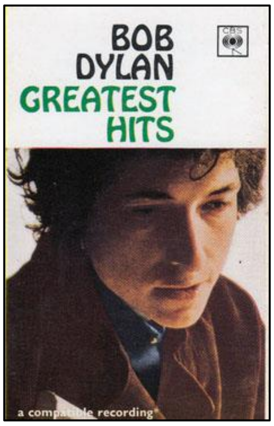
If Dylan's film "Don't Look Back" is shown here then this will be a good chance to see him. Especially as he declared during his last appearance here at the Albert Hall that he did not intend to return to Britain. The film is a 90-minute documentary shot by Don Pennebaker in Britain during Dylan's 1965 tour. In the States U.S. Columbia are providing cinemas which are showing the film, with Dylan albums to play in the lobby and outside. Also Columbia are working on numerous promotions and tie-ins with the film.

And if any Dylan addicts would like a chance of looking at Dylan a little more frequently, I have a huge psychedelic poster of Bob which is being given away as a prize. (It is really a super poster). What you have to do is to write a poem in the Dylan mould—not a copy of any of his work but an original poem a la Bob Dylan. It'll be read and studied by myself, some more Dylan addicts, a well-known poet and a music publisher. The best one will be printed in Record Mirror and will get the poster. OK? Then write to me, Norman Jopling, Dylan Competition, Record Mirror, 116 Shaftesbury Avenue, London, W.1, enclosing a stamped self-addressed envelope, so I can return you your poem. No hurry, you have a month until the result will be printed, so make a good job of it.

NORMAN JOPLING



Record Mirror (UK), September 23, 1967



CBS 40-62847 (UK)

". . . . the quality of pre-recorded musicassettes played on both the Philips loud-speaker, but especially through our normal hi-fi, astonished our listeners . . . ."

Audio Record Review
June 1967

ENJOY SUPERB 'LIVING' SOUND WHEREVER YOU GO WITH MARVELLOUS MUSICASSETTES FROM PHILIPS



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Write for a complete list of the musicassette repertoire to Musicassette Department, Philips Records Limited, Stanhope House, Stanhope Place, London, W.2

Tape Recording (UK), September 1967

MOVIES

Film World of Bob Dylan

By KATHLEEN CARROLL

Will the real Bob Dylan please come back. "Don't Look Back," a cinema verite stripteaser at the 34th St. East Theatre, can only drop tantalizing hints of what makes the inventor of folk rock run.

Filmmaker Donn Alan Pennebaker, tagging along on Dylan's '65 tour of England, skims the surface of the shaggy-haired world of this minstrel with a special message for the drop out generation. The camera spies on

"Don't Look Back," a Leacock Pennebaker release. Produced by Albert Grossman, John Court and Leacock-Pennebaker Inc. Filmed during Bob Dylan's 1965 concert tour of England. Presented at the 34th St. East Theatre. Running time: 1 hour, 30 minutes.

the camp followers described by a reporter as "the girls with lank hair and undertaker makeup." At a first glimpse of Dylan one of their number chirps: "He's homely." Later a gasp from the same girl: "Me dream's come true."

MAKING THE DYLAN scene has its moments: his manager Albert Grossman being all-manager hovering over his client; and fellow singer, Joan Baez, breaking everyone up making funny



Bob Dylan

faces. There's Dylan in a temper firing off four-letter words, Dylan on the defensive fencing with a reporter; or Dylan on a crusade knocking Time magazine.

For further reference there's Dylan being modest: "I just play a guitar;" or Dylan's real surprise upon learning the English press has labeled him an anarchist because, Grossman explains: "You offer no solutions."

PENNEBAKER HAS presented the many sides of Bob Dylan within a rather hazy focus. There is nothing of the sting of a previous short film of the same type, "Lonely Boy," that featured Paul Anka. Those searching for some explanation of the Dylan mystique, especially now that a motorcycle accident has turned him into a hermit, will be disappointed. He remains as elusive as ever.

As a documentary the film does not receive a star rating.

BOB DYLAN



DONT LOOK BACK

A Film By D. A. Pennebaker

A WALTER READE THEATRE

THE 34TH St. East

Near 2nd Ave MU 3-0255-6

12, 2, 4, 6, 8, 10

The Daily News, September 7, 1967



DYLAN by the man who recorded his hits

WHAT MADE DYLAN GREAT

By TOM WILSON, the man who produced some of Dylan's hits

"WHAT Dylan did was to liberate the whole field of lyric writing from the world of adult fantasy and start talking about real things. He showed everybody that the teenage audience was more adult and receptive to ideas than anyone had ever imagined before."

Tom Wilson was talking about his record-producing activities and his ideas on British and American pop. A tall (6 ft 4 in), bearded and handsome man, he made a striking impression as he strode through the lobby of the Royal Garden Hotel, Kensington, in his all-white suit.

At 35, he has 13 years of record-making behind him already. He started acquiring knowledge of deejaying and recording at Harvard, where there was a student-owned radio network, WHRB.

"I was president of the jazz society there, and began to meet some of the musicians," said Wilson. "We sponsored one of Dave Brubeck's earliest concerts, I did interviews with Charlie Parker and others, and we recorded Herb Pomeroy, Serge Chaloff and some more. We started to can programmes, and that's where I learned radio and recording technique."

Later, Wilson started the Transition label. When he went to New York he worked with United Artists—recording Cecil Taylor, Herbie Mann, Art Farmer and Brock Peters—and from UA moved to Savoy for two years.

From there to Audio Fidelity, where he "first became fantastically interested in sound," and then the president of Columbia Records hired him in 1963.

SESSIONS

In November of '65 he switched from Columbia to MGM, where he works at present, producing Eric Burdon and the Animals, Nico and the Velvet Underground, the Blues Project and the Mothers Of Invention.

With Columbia, Wilson produced Bob Dylan and also did sessions for Pete Seeger, the Clancy Brothers and Tommy Makem, Eddie Harris, Simon and Garfunkle, Herbie Mann and Roy Merriweather.

So far as Dylan is concerned, Wilson recorded the last four tracks made for the "Freewheelin'" album ("I wasn't credited but I took over from John Hammond for those four") and produced "Another Side Of Bob Dylan," "Times They Are A'Changin'" and "Bringing It All Back Home."

EXPRESSION

Naturally he did the singles as well, "Like A Rolling Stone" being his last with Dylan. He was instrumental, as you might say, in putting Dylan into the folk rock bag though anyone who knows Dylan at all realises he couldn't easily be sold on an idea he didn't fancy.

How did the expression, folk rock, come into being? Says Wilson: "It grew, like Topsy. But in my opinion (some people differ) Bob's 'Subterranean Homesick Blues' was the second folk rock record. Because the Animals' 'House Of The Rising Sun' was the original folk rock record, and I consider 'Subterranean' to be the second — the first American-made one.

CONTRIBUTION

"My contribution to the Dylan group things was to find good musicians who had the skill of session musicians and the outlook of young rock-and-rollers. Men who sympathised with what he was doing.

"Of course Dylan was always entirely open. He listened to everything—Ozark music, Gregorian chants, blues and rock-and-roll and also Coltrane. He plays some nice blues piano himself, you know.

"All I did was to think, and say: 'If you record this guy with a group that knows what's happening you'll have a super-star on your hands'."

TREMENDOUS

One of Tom Wilson's favourite subjects just now is Eric Burdon, whom he came over here to record, for the first time, in January 66.

"I did the 'Animalisms' album and 'Eric Is Here' and 'Best Of The Animals, Volume Two,' also all the Animals singles since January 66. His latest is 'Winds Of Change,' out here soon, and this represents a big change for Eric.

"There's been a tremendous growth, artistically; he's writing almost everything they're doing now. He's writing better lyrics, and I believe he'll become one of the most important writers of the 67-68 scene.

INTERESTING

"On this new album there's only one song he didn't write. It's a kind of autobiographical album, about him and his music and what he thinks about it, and about the people who influenced him and so forth."

What does Tom Wilson, who has a background in jazz, think of the best pop music today in comparison with past or present jazz and popular music?

"I think the best pop that's being played is the most interesting pop music I've ever heard. I'm as avidly interested in 'Sgt Pepper' as I was in what Charlie Parker was doing in his day.

"In some ways Motown is the best current direction of the stream in which jazz was flowing up to the time Parker stopped playing. And British music today is decidedly its own creature. The Beatles can go on as long as they want. They're definitely the dominant group in all of pop, and they deserve their reputation."

Fire a
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Melody Maker (UK), September 2, 1967

Dee. . . . **Bob Dylan** has signed a new longterm contract with Columbia, and will be recording in Nashville under **Bob Johnston.** . . .

Billboard, September 16, 1967

debut in "I'll Never Forget What's His Name"...*Bob Dylan* went back to Nashville to record fourteen songs he still owed Columbia Records under his old contract. Later, he'll record for MGM. Bob has a new image now...*Fang and*

Hit Parader, September 1967

showing of **Lulu's** "To Sir With Love" film....Next **Bob Dylan** recording session in Nashville. . . .

New Musical Express (UK), September 9, 1967

Nashville, Oct. 3.
Bob Dylan has notified his producer, Nashville's Bob Johnston, that he is ready to resume recording and is accumulating material for singles and LP seshes.

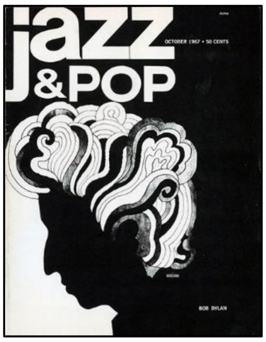
Variety, October 4, 1967

Bob Dylan has changed his voice altogether, spies inform us: "He sounds like a different geezer altogether." Does that mean he's altogether?

Melody Maker (UK), October 28, 1967

Joey Bishop's show Thursday night. . . . **Richard Nixon, Vince Lombardi** and **Bob Dylan** will be subjects of Channel 7's discussion series, What Is. . . . Really Like? WFUV-FM marks its 20th

The Daily News, October 23, 1967



Jazz & Pop, October 1967

Balladeer Woody Guthrie, 55, Dies

New York, Oct. 3 (AP)—Woody Guthrie, America's folk balladeer of the downtrodden, died today, foredoomed 15 years ago by an encroaching illness that robbed him of his voice. He was 55.

"I want to thank you for making this world a beautiful place," an unidentified admirer once wrote him. "Your songs make people think about the good that is within them."

Many persons heard Mr. Guthrie's songs without ever knowing his name. Among those who have recorded them are Bing Crosby, Harry Belafonte, Frank Sinatra and Peter, Paul and Mary. He wrote more than 1,000 of them, the best known being "This Land Is Your Land."

He reached the younger generation through such artists as Bob Dylan, who has acknowledged Mr. Guthrie's influence on his music.

A Dust Bowl minstrel from Oklahoma, Mr. Guthrie was once described as "a national possession like Yellowstone and Yosemite, and part of the best stuff this country has to show the world."

In 1966, Stewart L. Udall,



1963 AP Photo
WOODY GUTHRIE
Dust Bowl balladeer

Secretary of the Interior, presented Mr. Guthrie with a Federal Government award and called him a poet of the American landscape.

For the past 15 years, Mr. Guthrie had been slowly dying of a hereditary disease, Huntington's chorea, which progressively destroyed his muscular coordination. The disease had killed his mother.

He died at Creedmoor State Hospital in Queens.

Street Jigs For Pennies

Mr. Guthrie, who was short and lean and had an unsmiling face and wiry, bushy hair, was born in Okemah, Okla., one of five children. As a boy, he sang and performed jigs for pennies in the streets. He dropped out of school in the tenth grade.

In his teens, he struck out on his own, traveling, working at odd jobs, playing the harmonica in barber shops and pool halls. An uncle taught him the guitar, and he played and sang at country dances, rodeos and carnivals.

During this period, Mr. Guthrie began making up his own songs, which evidenced tenderness, humor and an affinity for the working class.

During the depression, Mr. Guthrie sang in migrant camps, hobo jungles, waterfront saloons, skid rows and union halls.

The Baltimore Sun, October 4, 1967

THIS WHEEL'S ON FIRE; w & m Bob Dylan. 2 p. © Dwarf Music, Inc.; 9Oct67; EU18088.

MILLION DOLLAR BASH; w & m Bob Dylan. 1 p. © Dwarf Music, Inc.; 9Oct67; EU18089.

TOO MUCH OF NOTHING; w & m Bob Dylan. 2 p. © Dwarf Music; 9Oct67; EU18090.

I SHALL BE RELEASED; w & m Bob Dylan. 1 p. © Dwarf Music, Inc.; 9Oct67; EU18091.

LO AND BEHOLD! w & m Bob Dylan. 2 p. © Dwarf Music, Inc.; 9Oct67; EU18092.

TINY MONTGOMERY; w & m Bob Dylan. 2 p. © Dwarf Music; 9Oct67; EU18093.

YEA! HEAVY AND A BOTTLE OF BREAD; w & m Bob Dylan. 2 p. © Dwarf Music; 9Oct67; EU18094.

PLEASE, MRS. HENRY; w & m Bob Dylan, 2 p. © Dwarf Music; 9Oct67; EU18095.

DOWN IN THE FLOOD; w & m Bob Dylan. 2 p. © Dwarf Music, Inc.; 9Oct67; EU18096.

YOU AIN'T GOIN' NOWHERE; w & m Bob Dylan. 2 p. © Dwarf Music; 9Oct67; EU18767.

Catalog of Copyright Entries, Music. July-December 1967

TRIBUTES TO WOODY

WOODY GUTHRIE, the father of folk music, died in New York last week, after a 13-year illness which completely paralysed his central nervous system. For the three years before his death he remained almost completely incommunicado in hospital, refusing to see even Bob Dylan, who had made a special journey from Woodstock, after composing a tribute titled "Song For Woody," which later wound up on an album.

Guthrie is best known for his compositions "This Land Is Your Land," "Gamblin' Man" and "So Long It's Been Good To Know You," although in all, he is believed to have written well over 1,000 folk songs.

Shortly before his death, Donovan recorded one of his children's songs, which will be released on a new album.

There is still a great deal of unpublished and unrecorded Guthrie material, which was taped shortly after he entered hospital and still has to be transcribed. However, in the few days since his death, there has been a tremendous rush on available stuff by all folk singers.

New Musical Express (UK), October 14, 1967

Singer **Bob Dylan** filed a $550,000 invasion of privacy suit against the manufacturers and distributors of those huge picture posters that are the big rage of the mod-set. Bob never authorized, nor has he participated in the profits from, the sale of the Dylan posters — which he claims have been a million dollar seller for the people he's suing. . . .

The San Francisco Examiner, October 8, 1967



OZ (UK), October 1967

FESTIVAL

A Film by MURRAY LERNER
with JOAN BAEZ
THEODORE BIKEL
PAUL BUTTERFIELD BLUES BAND
JOHNNY CASH
JUDY COLLINS
DONOVAN
BOB DYLAN
MIMI AND DICK FARIÑA
SON HOUSE
ODETTA
PETER, PAUL AND MARY
BUFFY SAINTE-MARIE
PETE SEEGER

"The efflux of pop and folk music is extraordinarily, effectively represented in all its rambunctious spontaneity. Vividly envisioned. It is in their music that they express themselves. The audience seemed to eat it up." —N. Y. Times

"The stars are cheered by thousands. Murray Lerner has captured the spirit of the happenings and given this film the excitement of youth searching for self expression through music and humor." —N. Y. News



FESTIVAL
Winner San Giorgio Award—Venice Film Festival

STARTS TONIGHT!
EXCLUSIVE WEST COAST PREMIERE ENGAGEMENT
ALL SEATS $2.50 • NO ONE UNDER 16 ADMITTED
SHOWS TONIGHT AT 6:30, 8:20 & 10:10 • OPEN 6:15
SORRY, NO SEATS RESERVED • NO TICKETS IN ADVANCE

PRESIDIO THEATRE
CHESTNUT & SCOTT • SAN FRANCISCO

The San Francisco Examiner, October 27, 1967

Film Captures Last Big Years of Folk Music

By PHILIP ELWOOD

The documentary film "Festival" is a breezy, broadly entertaining digest of four years at the Newport Folk Music Festival, from 1963-1966. Produced under the auspices of the Newport Festivals, it will be screened at midnight tonight as part of the Film Festival, and begins a regular run at the Presidio Theater tomorrow.

Far more than its four cameramen and director-editor Murray Lerner could have known at the time, "Festival" is also a brilliant document of the last glorious years of the folk-music revolution which preceded the rock rebellion.

This was still the era of acoustic guitars, song-swapping, and interest in some of the non-blues oriented fields of American folk music expression.

MANY ARTISTS

Because there was such a wealth of talent and magnificently fascinating performances available every year, the film makers often get hung up on long series of choppily edited presentations. More than 30 artists and groups appear, from brief sequences by Mississippi Delta bluesmen like Fred McDowell and John Hurt to big slices of Bob Dylan, Joan Baez and (too frequently for my taste) Peter, Paul, and Mary.

The singing and playing are superb, often unexpectedly so, and the close-up camera work (and generally the sound, dubbed or live) often catches mannerisms which even the most die-hard folkniks have never noticed.

Pete Seeger wanders in and out of the whole 95 minutes of the production, sings and stomps and plonks his banjo and lays down some pertinent observations: "We're singing for freedom; what better reason to sing? . . . This is folk music that people just make for themselves."

Members of the Jim Kweskin Jug Band comment to the movie photographer, "Hey, you're a folk singer, too! You're blowin' on your machine just like we're blowin' on ours."

And that's the spirit of this whole film.

FOLK DYLAN

There is lots of footage of Bob Dylan, from 1963 and 1964. This was still the folk Dylan, not the rock Dylan, but he was on the move, and the Newport Festival crowd was moving with him.

And the audience is generally a well-scrubbed collegiate group whose leanings are more toward the easy commercial folk of Peter, Paul, and Mary than in the direction of the Negro blues of Son House, the folk-gospel of the Staple Singers or the lyrics of social significance of Bob-by Dylan.

But, of course, this was also a few years ago, and the times they have already a-changed, particularly in music.

The black Son House and the white Mike Bloomfield have a stimulating conversation about the blues toward the film's end. House reflects on the loneliness implicit in the blues. "You got, sometimes, to cry and cry alone; that's the blues." Bloomfield, who is remarkably genuine and forceful in this dialog, comments, "Hell, how can I know anything about the blues? I was brought up a millionaire's kid in Chicago."

CHORUS

Joan Baez, as usual, looks, sings, and comments with relaxed assurance and beauty. She and Dylan spoof around a bit on a tiny windswept workshop stage, with Seeger, Cumberland mountain singer Jean Ritchie, and Theo Bikel joining in the chorus . . . quite a sight.

In fact, "Festival," on the whole, is quite a sight. The cameras have almost caught the spirit of the village of Newport at Festival time, too, with endless streams of sports cars, milling kids everywhere, and Newport's hub-of-the-hamlet hotel, the Viking.

There are good beach scenes, and guitars, Hondas, and harmonicas everywhere. I missed the beer cans and police warning signs, though, and the dust.

A very young Donovan sings a choice Vietnam song-parable; Judy Collins is a memorable screenful although she would be much more effective in color; there is even a short bit of Buffy Ste. Marie, when she was far more college girl than Cree Indian.

And the little sequence of Mimi and Dick Farina, singing so tenderly together in the rain is quite touching — "Pack Up Your Sorrows," indeed.

It is risky to call this a family film, but it really is: the younger audience will dig Dylan, Donovan, Bloomfield, Butterfield and all the gang that was just getting into it as folksters in the mid 60's; older fans will appreciate the work of Odetta, Seeger, the Swan Silvertones, the Georgia Sea Islanders, and many, **many more in the traditional folk area.**

And in joining in the experience both generations will better understand how American music got the way it is.

And take along an expert, if you can find one: the film has one major goof — there is no identification of any of the artists.

"ABSOLUTELY UNFORGETTABLE A MAGNIFICENT FILM!" — Newsweek
Bunuel's the exterminating angel



RICHELIEU
Geary nr. Van Ness
SK 1-3210 Open 6:15
AND Grand Prix Winner Cannes Festival
"a great picture!" —Winsten, N.Y. Post
Luis Bunuel's Viridiana
6:30 & 9:30 8:00 & 11:00

"At the risk of damaging a fine movie, I would like to say that "KING OF HEARTS," at the Bridge, is just that. Not only fine, but also tender, touching and moving—and a much more effective piece of anti-war propaganda than a dozen dirty "DIRTY DOZENS." HERB CAEN

LAST 5 DAYS!
ALAN BATES in "KING OF HEARTS"
COLOR by DELUXE TECHNISCOPE



BRIDGE Extra Added

POSITIVELY E[...]
"A Hard Day's Night"
Chestnut & Scott

The San Francisco Examiner, October 27, 1967

NOW ON 42nd ST. AND IN GREENWICH VILLAGE THE WORDS AND MUSIC OF BOB DYLAN



A Film By D. A. Pennebaker
with JOAN BAEZ · ALAN PRICE
Released by Leacock Pennebaker Inc.

PIX 42nd ST. Bet. B'way & 6th Ave. • LO 5-9070 / 8th ST. PLAYHOUSE West of 5th Ave. • GR 7-7874

The Village Voice, October 26, 1967

IS it possible to get the music for "Rainy Day Women," "I Want You," "Just Like A Woman" and other songs recorded by Bob Dylan on his LP, Blonde On Blonde?—A. MAGGS, Margate.

Yes, these have been notated by Jerry Silverman and are featured in an album published by Feldman at 15s. Silverman provides melody lines with symbols for harmonica, chord names and shapes, and complete words.

Melody Maker (UK), October 10, 1967

Editorial

Artists' 'Sabbaticals' A Growing Problem?

Mama Cass Elliott is currently touring Europe, periodically suggesting to newsmen that Dunhill's Mamas and Papas are breaking up. (She embarked on the trip when a partially completed new album fell through.)

Stateside, ABC Records, the Dunhill distributor, has a recently-signed contract with Papa John Phillips assuring a continued flow of record product from the foursome.

What's going on here?

A little precedent-setting and perhaps trend-setting is going on here.

The Beatles have abandoned p. a.'s, and deliver albums and singles only when the spirit moves. Bob Dylan hasn't returned to the recording studio, although his renewed Columbia contract is already more than a few months old. The Mamas and Papas are rattling around waiting for their muse to open up. One of the Young Rascals reportedly is about to quit p. a.'s and is consulting with the Beatles for recording guidance.

And it looks as if new trouble might be threatening the always uneasy alliance between the creative and administrative factions in the industry.

Mamas, Beatles, Etc., Trend-Setters

Since the Mamas and the Papas and the Beatles, etc., are trend-setters, this new stress on the "sabbatical" could start a new and bothersome sort of trend. Will groups be spending more time in the studio and enjoying it less—and maybe even junking two months work? Just to be fashionable?

(Certainly no one questions the benefit of consciously-prepared albums. They are sure to be better than a makeshift package of a single hit and 10 others.)

There is plenty to be said in favor of artistic temperament in this business, especially when it involves such fashion-setters as the Beatles and "Sergeant Pepper's Lonely Hearts Club Band" and the Mamas and the Papas albums and Bob Dylan's revolutionary tunes.

But, while artistic temperament must be apperciated, must it be indulged? What happens when a company holds a contract to release product, and distributors, dealers and, not least, fans want that product? Doesn't the artist have an obligation that, aside from temperament, entails integrity?

Wrong to Force Them

If the Mamas and the Papas, and indeed any group, finds that it is repeating itself or feels stale, it seems wrong to force them into something, especially if the results are disinterested, inferior recordings. And it seems fatuous to question motives. But.

In this instance, where no one is in the wrong, however, no one seems in the right either. And it behooves artists to shape up before the money runs out, and companies to understand, within limits.

Record World, October 28, 1967

It's about music, it's about people, and an insight into a generation.

FESTIVAL



A Film by MURRAY LERNER
Filmed at Newport • Winner San Giorgio Award—Venice Film Festival

with
JOAN BAEZ
HORTON BARKER
FIDDLER BEERS
THEODORE BIKEL
MIKE BLOOMFIELD
BLUE RIDGE MOUNTAIN DANCERS
PAUL BUTTERFIELD BLUES BAND
JOHNNY CASH
JUDY COLLINS
COUSIN EMMY
DONOVAN
BOB DYLAN
MIMI AND DICK FARIÑA
FREEDOM SINGERS
GEORGIA SEA ISLAND SINGERS
RONNIE GILBERT
MRS. OLLIE GILBERT
FANNIE LOU HAMER
SON HOUSE
MISSISSIPPI JOHN HURT
SPIDER JOHN KOERNER
JIM KWESKIN AND THE JUG BAND
TEX LOGAN AND THE LILLY BROS.
MEL LYMAN
SPOKES MASHIYANE
FRED McDOWELL
BROWNIE McGHEE AND SONNY TERRY
PAPPY CLAYTON McMICHEN
MOVING STAR HALL SINGERS
ODETTA
OSBORNE BROS.
JOE PATTERSON
PETER, PAUL AND MARY
ALMEDA RIDDLE
ECK ROBERTSON
SACRED HARP SINGERS
BUFFY SAINTE-MARIE
MIKE SEEGER
PETE SEEGER
STAPLE SINGERS
SWAN SILVERTONES
MRS. GENERAL WATSON
REVEREND WILKINS
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ED YOUNG FIFE & DRUM CORPS

and the youth of America
RELEASED BY PEPPERCORN-WORMSER INC. FILM ENTERPRISES

STARTS TODAY 12:30, 2:20, 4:10, 6:05, 8, 9:50
THE Little Carnegie 57th St. East of 7th Ave.—CI 6-5123
A WALTER READE THEATRE

The Daily News, October 23, 1967

Silent Dylan

Conspicuously missing among the Vietnam protest songs is any contribution from Bob Dylan, the inventor and king of folk-rock music, and a leading hero of America's young radicals. Dylan gave up topical songs several years ago, and the subject of Vietnam does not come up in anything he has ever recorded.

It is impolite and usually irrelevant to speculate about any artist's reasons for doing anything, and it is also unfair to criticize or judge any artist for his choice of subject matter. Nevertheless, I would speculate that Dylan has not written anything about Vietnam because he shares the feeling of many people that the war is only one visible aspect of a basic chaos in American society and in the world. He is still a social critic, but Dylan's dissent today runs much deeper than politics. —T. P.

The New York Times Magazine, October 8, 1967

Bob Dylan Back In Col's Groove

After a long hiatus following a motorcycle accident, singer-songwriter Bob Dylan is reportedly back in Columbia's recording studios. Though Albert Grossman, his manager, Col officials and members of Dylan's tight entourage of friends and musical associates remain mum on this topic, Dylan is understood to be working in Col's Nashville studios, where he also recorded his last Col album, "Blonde on Blonde."

His producer is said to be John Simon, who will concentrate on only three artists in the coming year, Dylan, Simon & Garfunkel and a new eight-man unit, Blood, Sweat & Tears, which is headed by former Blues Project members Al Kooper and Steve Katz.

Dylan has been secluded for the past year in the artists colony of Woodstock, N.Y., with his wife, infant daughter and staff of servants. Townspeople during the summer say they saw him on the streets "once in a while."

He was said to be equipped with an elaborate film studio layout, and was active in independent motion picture work, besides having composed a flock of new songs. He is also wearing a full-faced beard.

Variety, November 8, 1967

New Dylan Film

Bob Dylan is currently in his Woodstock, New York, home working on editing a new film of his second English tour shot by Robert Pennebaker. Neither Pennebaker, who shot and produced "Don't Look Back,' or Dylan's management have as yet set a release date for the new film.

Rolling Stone, November 9, 1967

Fast Fold of Dylan Pic; Hippie Hit Dies With Times Square Sex Trade

Though the Cinematheque on 42d St. between 6th and 7th Avenues has had some success, a recent attempt to move over a successful "hip" film to a Times Sq. unit which usually unspools sexploiter product has met with abject failure.

Film was the Bob Dylan docu "Don't Look Back" (Leacock-Pennebaker), which finished a good first run date at the city's 34th St. East and was then moved over to the Pix Theatre, one of Times Sq.'s sexfilm palaces. First day's run was so poor that management (Brandt) brought in two sex films the following day. The triple bill played a week until the Dylan film's contract was up and it departed unceremoniously.

The booking was done on such short notice that there was no ad in the N. Y. Times for the first day's run, and this too might have played a part in the unsuccess. It's also pointed out that "Don't Look Back" likewise lasted only a week at the 8th St. Playhouse, which was daydating the move-over run with the Pix.

Variety, November 8, 1967

Nashville, Nov. 14.

Bob Dylan in and out in a hurry but paused long enough for single Columbia sesh (his first studio work in almost 18 months) under direction of Bob Johnston.

The folk-singer (who waxed his own material) appeared to be in good health and obviously recovered from his motorcycle accident injuries, and evinced no trauma from his long layoff.

Dylan had little to say other than that he'll return in about three weeks for more seshes. No decision whether his next release will be a single, album or both.

Variety, November 15, 1967

Bob Dylan is on the way out of the relative seclusion of his year-long hiatus from public life. He's already cut a couple of sides in Nashville with Bob Johnston (who has been nominated by Bill Gavin for a "Man of the Year" award). Dylan is set to return to Music City soon to complete an LP. This information seems to be in direct conflict with a recent "Variety" article stating that John Simon is cutting Dylan. The information in this column is, however, the latest and most up-to-date that we've been able to get from Columbia's publicity offices both here and in Nashville.

Cash Box, November 25, 1967

Dylan in Dixie for a Disc Date

That lately invisible folk singer, Bob Dylan, is being seen again. He travels to Nashville today to record eight songs for an album Columbia Records will release Jan. 1. Dylan has already cut 11 songs at the country and western studios in Tennessee. He will make his final selection from the total.



Dylan — 1966

Although the sessions have been closed-door, Dylan was spotted slipping in and out of town. He is, they say, no longer gaunt, but actually overweight. He's sporting a fresh growth of Lincoln-type whiskers and a Mennonite-style black hat.

The onetime folk-swinger has been holed up in his house in Woodstock, N.Y., ever since his motorcycle accident in August, 1966. Mysterious rumors have been dogging his doorstep. Had Dylan been disfigured? Had he had brain surgery, leaving him unable to compose? Had he been rewriting an anthology of his pieces, called "Tarantula"?

Some of the mystery is now cleared up. Those who've seen him say Dylan looks fine, the only drastic change in his appearance being the beard. Peter, Paul and Mary have released a single called "Too Much of Nothing," the first of his new work to be exposed, while Lester Flatt and Earl Scruggs just recorded another Dylan song, "Top of the Flood."

The latest Dylan sound is a retreat to his earlier work. These songs are more musically and lyrically structured than the ones in his last two albums.

Columbia has no plans for releasing a single—why should they? Because there's no doubt that this new compilation will find its way to the top of the charts. Dylan's stature hasn't dwindled in more than a year of absence from the recording and performing scenes.

The Los Angeles Times, November 20, 1967

Bob Dylan Alive in Nashville; Work Starts On New LP

A bearded Bob Dylan is alive, well, and recording in Nashville, having finally emerged from his retreat in Woodstock, New York.

In the first two sessions at Columbia's country and western studios, in Nashville, Tennessee, Dylan has recorded three songs: "The Drifter's Escape" (a Kafka-esque tale about a man on trial for nothing); "I Dreamed I Saw St. Augustine," and "Frankie Lee and Judas Priest." The first two are between three and four minutes long, and the last just over five and a half minutes.

An authoritative source says the feeling of the songs is close to that of *Highway 61 Revisited*. Dylan's voice has a fuller sound, says the source, and he is trying to "sing" the tracks, not to chant or talk the lyrics. All are done in a middle tempo, and the backing musicians are all from Nashville.

Producer Bob Johnston, who did *Blonde on Blonde*, and *Highway 61* is pleased with the work so far, as are Columbia executives who have set no release date but want the album out as quickly as possible.

A session last week was planned to complete the album. Columbia has other Dylan songs in the can, but since he is back actively writing and recording, it is every doubtful that they will be released.

Lester Flatt and Earl Scruggs will soon be releasing "Top of the Flood," a song Bob wrote recently especially for the bluegrass group.

No one but musicians and technicians have been allowed into the studio, but Dylan has been seen in public in Nashville. The beard is a chin and jaw line bush that makes him look like Abraham Lincoln, particularly since his hair is shorter and he is sporting a black, Menonite-style hat. He looks well, say those who have seen him, and his motorcycle accident in August, 1966, has left no visible scars or other damage, as was rumored in the press.

Rolling Stone, November 23, 1967

TODAY'S TV PROGRAMS

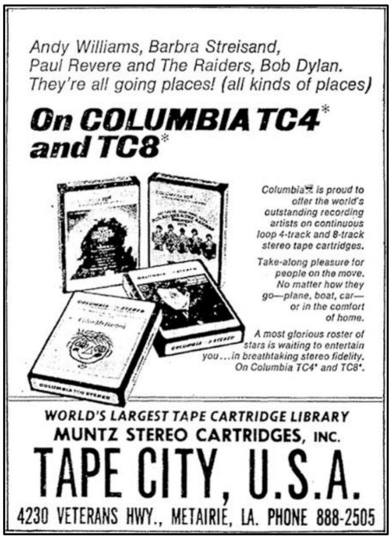
Highlights

7:30 p.m.—13 Communications and Education.
8:00 p.m.—13 Tonight in Person; "Tom Paxten."
8:30 p.m.— 4 Ironside; Raymond Burr (C).
8:30 p.m.—13 Generation Gap? (Special).
9:00 p.m.— 7 "Popendipity"; Flip Wilson (C).
10:00 p.m.—11 Pat Boone in Hollywood; Julie London (C).
10:00 p.m.— 4 Dean Martin Show; Cyd Charisse (C).
10:00 p.m.— 7 Good Company; Dr. Spock (C).
10:00 p.m.— 9 Firing Line With William Buckley; Ralph Schoenman (C).
10:30 p.m.— 7 What Is Bob Dylan Really Like (C).
(Other outstanding shows in bold face)
Color—(C) Repeat—(R)

The Daily News, November 16, 1967

(31) Report to the Physician
(47) La Condenada
10:30 (5) Alan Burke: Arthur Sylvester, former Assistant Secretary of Defense for Public Affairs, guest (C)
(7) ● WHAT IS BOB DYLAN REALLY LIKE?: With Murray the K., Spider John Koerner and Joe Cavallaro, friends of the folk singer (C)
(31) Community Action
10:35 (47) Pumarejo Buenas Noches
11:00 (2, 4, 7) News Reports (C)
(9) ● THE FLICK: "Trapeze" (1956), Burt Lancaster, Tony Curtis, Gina

The New York Times, November 16, 1967



The Times-Picayune, November 30, 1967

10:30 P. M.
5 Alan Burke Show
7 What Is_______Really Like?: Bob Dylan is discussed (C)
31 Community Action
47 News

The Record, November 16, 1967

13 NEWSFRONT. (1 hr.)
10:30 5 ALAN BURKE. (Color, 45 mins.)
7 WHAT IS BOB DYLAN REALLY LIKE?—Guests: Murray the K, Joe Cavallaro, Spider John Koerner.
11:00 2 4 7 NEWS, WEATHER, SPORTS
9 MOVIE—"Trapeze."
13 N.J. SPEAKS.

Newark Star-Ledger, November 12, 1967

TV What's On?

Barry Farber and his guests (ABC-TV) devoted themselves to the question: "What Is Bob Dylan Really Like?" But after hearing him, Murray the K. entertainment manager Joe Cavallero and Spider John Koerner, a former classmate, the controversial folk singer still remained a puzzle to me.

The Daily News, November 18, 1967

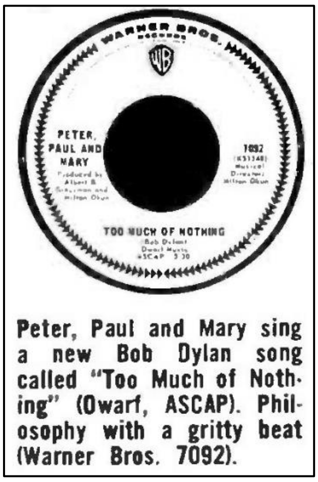
The Truth About Bob Dylan

A group known as TACT (Truth About Civil Turmoil) has a new theory about the origin and prominence of Bob Dylan, according to an article in the Berkeley Barb. A filmstrip titled "The Hippies," with taped sound accompaniment, was presented to members of TACT two weeks ago by Los Angeles advertising executive Ken Granger. Granger edited and wrote the script for the filmstrip which contains a segment on Bob Dylan.

"Bob Dylan, according to CBS Vice President Clyde Davis, is the leading cultural force among young people today. This is the same Bob Dylan whose recording 'The Times Are Changin' made questioning the American concept of standards the 'in' thing to do, and 'Rainy Day Woman' (which any junkie knows is a marijuana cigarette) are best-sellers with hundreds of thousands of young record buyers.

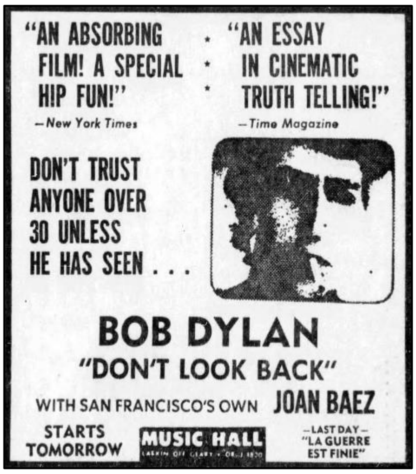
"Bob Dylan was an obscure songwriter," Granger's script continues "until he signed a contract at Columbia Records. The man responsible for Dylan's contract at Columbia was John Hammond. It isn't surprising that John Hammond would be interested in Dylan's brand of culture for Mr. Hammond, according to official United States Government records, has made himself a party to at least seven Communist fronts."

Rolling Stone, November 23, 1967

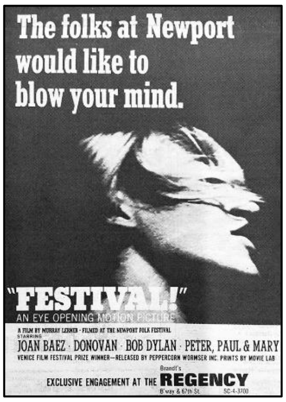


Peter, Paul and Mary sing a new Bob Dylan song called "Too Much of Nothing" (Dwarf, ASCAP). Philosophy with a gritty beat (Warner Bros. 7092).

Record World, November 18, 1967



The San Francisco Examiner, November 30, 1967



The Village Voice, November 23, 1967

PETER, PAUL & MARY—TOO MUCH OF NOTHING (Prod. Albert B. Grossman & Milt Okun) (Writer: Dylan) (Dwarf, ASCAP)—Dylan wrote this new folk rocker and the trio performs it for all it's worth and the result has to be another top winner for them. Clever, driving blues arrangement compliments the trio to the fullest. Flip: "The House Song" (Pepamar, ASCAP).
Warner Bros. 7092

Billboard, November 18, 1967

PETER, PAUL & MARY (Warner Brothers 7092)
Too Much of Nothing (2:30) [Dwarf, ASCAP-Dylan]
Blues in a folk manner with plenty of funk make up the Peter, Paul and Mary follow session for "I Dig Rock and Roll Music." The side's lively handling and unique stylings that have characterized the trio make for a terrific impact on the pop scene. Look for heavy sales action on this smash outing. Flip: "The House Song" (4:16) [Pepamar, ASCAP-Stookey, Bannard]

Cash Box, November 18, 1967

Tony Martin opens tomorrow night at Bimbo's . . . Richie Havens has a set of new Bob Dylan songs given him by Dylan on tape with Dylan singing all vocal parts. None has been recorded yet . . . Donovan's New York concert will be recorded for an LP

The San Francisco Chronicle, November 8, 1967

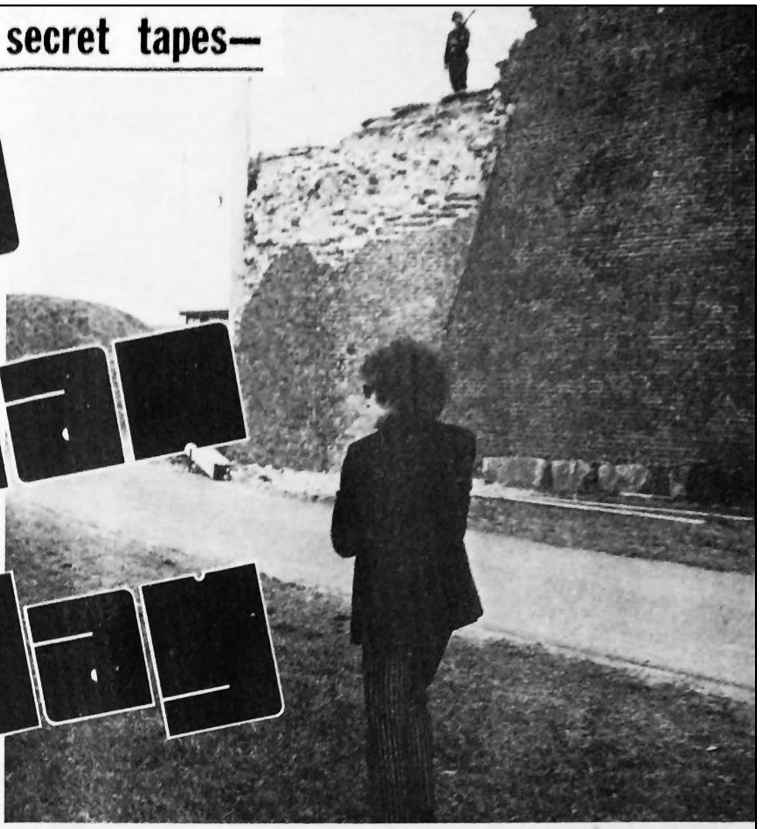




UCLA Daily Bruin, November 17, 1967

Exclusive! Nick Jones listens to seven secret tapes—

Bob Dylan today



DYLAN: for seventeen months 'prisoner' of a broken neck.

THE name of Bob Dylan will shoot a glint into any eye with an ear for the good things. Although now it may swell a sad tear—for Bob Dylan has been slowly solidifying into 1967's greatest legend since he broke his neck in a motor cycle accident nearly 17 months ago. Where is Bob Dylan? Why such a mystery shrouding his activities? Has he made any more records? What's happening?

Gladly, the signs are signposting some cracks in the stony silence. This week the MM listened to seven new Bob Dylan recordings, and the cracks open a bit further to shed some new light.

Dylan has been recording, although the date these tracks were made is not known. The group is still there and sounding good and Dylan is sounding beautiful. The tapes we heard were rough and unbalanced, although musically good enough to be finished products.

Hearing these tracks only once wasn't exactly enough to really get into what was going on, but the main points that stick out in my mind are these: Initially there has been quite a lot of change in Dylan's musical outlook. I mean you hear these tracks and say, "Wow, they're weird." They are also too much. They don't really sound like anything much Bob has done before.

SWAYING

Overall Dylan has lost some of the cruelty and cynicism from his voice—the hard edge sounds as though it has been gently rounded off.

This is pretty apparent in "Please Mrs Henry," which is really a swaying "Rainy Day Women" kind of thing on which Bob is softly slurring the building lyric until toward the end of the number, when the song takes on an increasingly powerful message.

The rest of the material varied quite a lot. Bob has been very friendly with Johnny Cash of late, and they've been hanging around for some time together. This has gotten into Dylan's newer work.

On one or two tracks the gentle ballading sound of country music wafts through the aching Dylan landscape and this is definitely giving Bob some new ideas for the structure and progressions in his songs and is certainly adding a more melodic dimension and prettiness to his overall direction.

It goes without saying that Dylan has an atomic soul. If it's a happy song Dylan bubbles knowingly and if it's a blue song he reaches deep, ecstatically so, until his blues soar beautifully into the sky.

This is delightfully delicious Dylan discovering new paths without veering around sharp corners, leading us with shining thoughts into a new world.

He's still alive and well. To hear these new numbers is reassuring — we must all pray that it will not be another year before Dylan's new works are completed and released. The titles of the other six tunes are "If Your Memory Serves You Well," "Ride Me High," "I Shall Be Relieved," "Waters Of Oblivion," "Tears Of Rage," and "Mighty Quinn." Whether we're ready for them yet, is of course, another question.

Why no release date for Bob's new film?

NEW YORK, TUESDAY

BOB DYLAN has returned to the recording scene. Completing a 16-month, self-imposed exile during which he recuperated from a broken neck after a motor cycle accident, the new Dylan made an unpublicised flight to Nashville last week where he recorded three sides for an imminent singles release. It's the first session for Dylan in over a year and a half and the first under his new, renewal contract with Columbia Records.

NEW SINGLE

Strangely choosing the height of the annual country music convention in Music City for his session, Dylan arrived with his long-haired manager, Al Grossman early in the evening and went immediately to the Columbia studio.

Visitors seeking to accept invitations to attend the session extended earlier by a CBS executive, were met by two armed police at the entrance to the studio. Tightest security prevailed and no one was admitted to the closed session, which was reminiscent of some Presley dates, undertaken in years gone by in the middle of the night.

The new Dylan, seen later briefly in the Ramada Inn in Nashville, was sporting an ear-to-ear beard, shorter hair and a wide-brimmed hat. A few hours later, Dylan and Grossman flew back to New York as quietly as they had come. No word of the visit was reported in the Nashville press. The new single, said Columbia spokesman, is due shortly.

DYLAN FILM

When Al Grossman flew to Britain last week he refused to be drawn on any questions about Dylan's future and said he would prefer not to answer any questions about the singer.

The MM questioned Grossman about the Dylan documentary film, Don't Look Back, which has been widely shown in America. But Grossman could give no hope of a British release date.

"The film was shot by Don Pennebaker," he said, "and he takes care of it. We don't handle it so I can't tell you when it will be seen here."

American Dylan followers seem to be in a much more fortunate position than their British counterparts for the news from Dylan's Woodstock (New York) home is that he's editing a second film which was made on his second British tour.

Al Grossman was equally negative when asked if there were any plans for Dylan to tour this country.

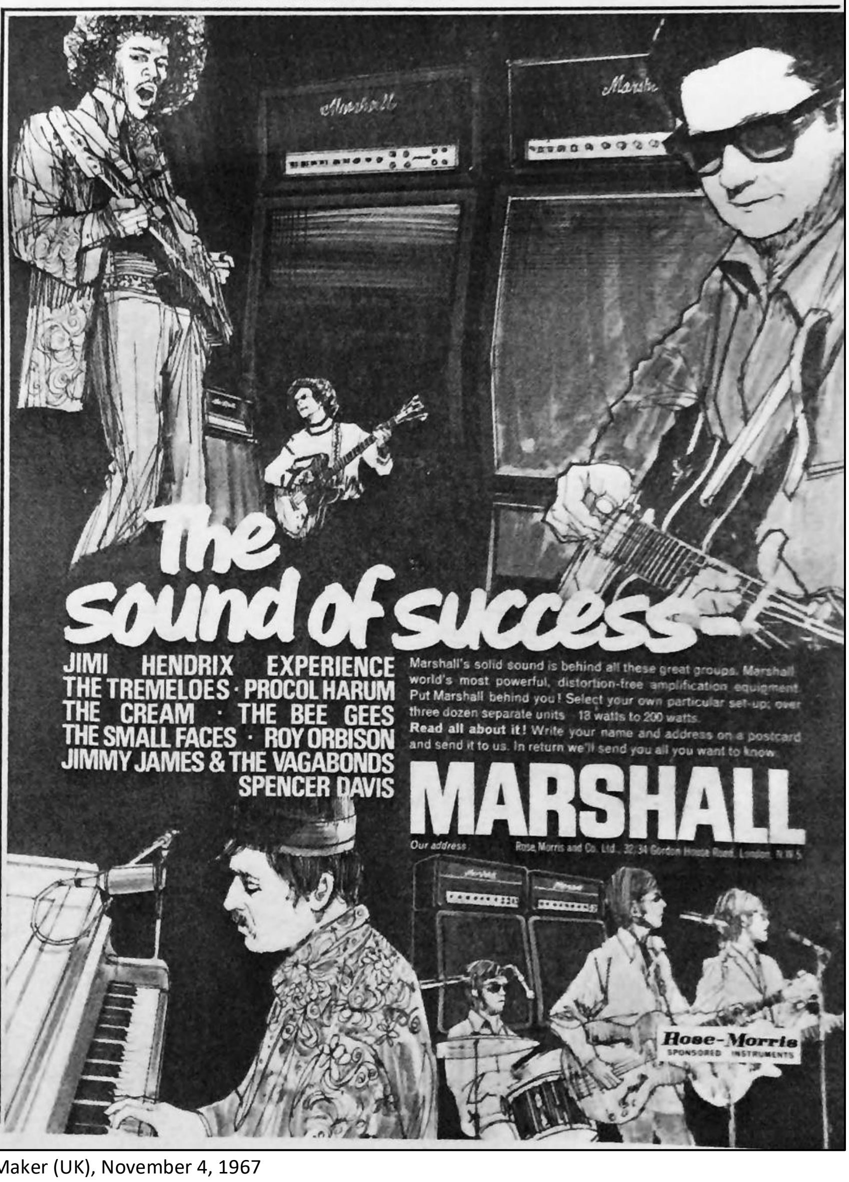
WHEEL LOCKED

"To the best of my knowledge he has no plans for coming over here. No plans that he's expressed to me." You know he's recovering from this accident so he hasn't been working at all. He was riding his motor cycle when the back wheel locked and he was thrown off. Yes, he really broke his neck."

Meanwhile the vexed question — Will British fans ever see Dylan's Don't Look Back film?—remains unanswered. The MM's information was that agent Tito Burns, who handled the last Dylan tours, has the rights to local distribution.

But at press time Burns was unable to answer the MM's questions about whether the film has been passed by the censor or if there is a chance of an early showing.

THE MM'S VIEW IS THAT THESE QUESTIONS SHOULD BE ANSWERED AT ONCE. THE MM FEELS THAT DYLAN'S THOUSANDS OF LOYAL BRITISH FANS SHOULD GET A CHANCE TO SEE THIS FILM. NOW!



Melody Maker (UK), November 4, 1967

New Dylan Album Still Not Finished

Ralph J. Gleason

COLUMBIA won't have its new Bob Dylan album ready for Christmas as was originally planned. The LP is not yet finished. Neither the art work nor the liner notes have been completed and there is a possibility that additional sessions will have to be cut to complete it.

Meanwhile, those who have heard the tapes say that Dylan is more deeply into the sound of his own voice as a singer on this LP and that the over-all sound leans toward country and western.

In New York on January 20 there will be a memorial program for the late Woody Guthrie at Carnegie Hall at which there is a possibility that Dylan will appear.

If he does, it will be his first public performance since his accident.

★ ★ ★

DYLAN, in his own Carnegie Hall debut several years ago, read a "Poem to Woody" as part of the program.

The Guthrie program will be hosted by Lee Hays of The Weavers (an old associate of Guthrie's) and will include Pete Seeger, Judy Collins, Odetta and Richie Havens.

Millard Lampell, also an old associate of Guthrie's, is putting the show together and there is a possibility that Will Geer, who was in the Guthrie memorial concert here, will also appear.

Dylan's film, "Don't Look Back," which is still appearing locally after more than six months' run, will be published as a Ballantine Paperback early next year with the complete transcript and the lyrics of the songs.

The San Francisco Chronicle, December 15, 1967

New Dylan Record Expected Next Week

Ralph J. Gleason

COLUMBIA EXPECTS to have the new Bob Dylan album out next week.

Title of the package is "John Wesley Harding" and Dylan performs on it without electric instruments, playing the acoustical guitar himself.

The album is the first new Dylan performance in over 16 months since his accident.

★ ★ ★

DYLAN IS ALSO expected to make his return to public appearances January 20 at Carnegie Hall when a group of folk singers, including Pete Seeger, Lee Hays and Judy Collins ,gather to pay tribute to the late Woody Guthrie. In his own first Carnegie Hall concert several years ago, Dylan read a lengthy "Poem to Woody" which has never been recorded.

There are twelve tunes on the new Dylan album. Titles are: "The Drifter Escapes," "I Dreamed I Saw Saint Augustine," "The Ballad of Frankie Lee and Judas Priest," "All Along the Watch Tower," "John Wesley Harding," "As I Went Out One Morning," "Pity the Poor Immigrant," "I Am a Lonesome Hobo," "The Wicked Messenger," "I'll Be Your Baby Tonight," "Down Along the Cove" and "Dear Landlord."

Dylan recorded the album in Nashville with a drummer, a bass player plus a country steel guitar on two songs.

The San Francisco Chronicle, December 29, 1967

DYLAN FILM TO BE SHOWN

AMERICA's Country Joe and the Fish are flying in for the mammoth five-day Christmas Festival at London's Roundhouse, during which the Bob Dylan film, Don't Look Back, will be shown for the first time in Britain.

The festival is being run by the Circus Alpha Centouri which has been formed to promote avant garde pop music, theatre and the arts generally.

The Christmas Festival opened yesterday (Wednesday) with a Kaleidoscope Of Word Music.

Tonight (Thursday) is Folk And Blues with Bert Jansch and the Pentangle, John Renbourn, Dorris Henderson, Al Stewart and Country Joe and the Fish. During the evening the Dylan film and the Mick Jagger - Marianne Faithfull Oscar Wilde film are scheduled to be screened.

Melody Maker (UK), December 23, 1967

Bob Dylan Album, Coming Soon, First in 16 Months Since Crash

By ALFRED G. ARONOWITZ

The first new Bob Dylan album in 16 months is expected to be released within the next two weeks.

The album, "John Wesley Harding" will be the first recording the folk singer has issued since he suffered a broken neck in a motorcycle accident.

Mr. Dylan is considered one of the most creative and talented representatives of the folk music boom. The folk singer, composer and poet has attained immense popularity, especially among teen-agers. He has composed over 200 songs, generally written in country style and constituting preachments against war, racial intolerance and poverty. Described as "an angry young man with a guitar," he has been compared to Tom Paine, Huck Finn, James Dean and Yevgeny Yevtushenko.

Expected to Be Killed

In the motorcycle accident near his home in Woodstock, N. Y., Mr. Dylan hurtled though the air off the side of the road. Later he told a friend that he thought surely he was going to be killed.

"I saw my whole life pass in front of me," he said.

He had suffered a broken vertebra and internal injuries. When he disappeared into weeks and months of convalescence, rumors began to pile up like wreaths on a grave: He was dead; he was disfigured; he had lost his voice, his hair, his mind. When a reporter finally succeeded in knocking on his door to ask for an interview, Mr. Dylan laughed and told the reporter all the rumors were true.

Mr. Dylan is coming back on tiptoe. He himself asked that there be no fuss. He did more than ask, he demanded. According to Mr. Dylan, before he would sign his new contract with Columbia Records, he had a prohibition against any advance publicity written into it.

Name on Single Record

He started going to Nashville — he likes to use musicians who work there — to record "John Wesley Harding" more than a month ago. By that time, he had already made his return to the music business by proxy. He had written a song called "Too Much of Nothing," which was recorded by Peter, Paul and Mary and released as a single, with no more fanfare than his name on the label as the composer.

"Too much of nothing can turn a man into a liar," the song goes, "it can cause some men to sleep on nails and other men to eat fire. . . ."

Mr. Dylan is making his return as simple as his lyrics. He's also returning to the acoustical guitar.

In "John Wesley Harding" he sings his new songs without his usual electrical accompaniment. Behind him there is only a bass player, a drummer and, on two songs, a country steel guitar.

The New York Times, December 23, 1967

CashBox Holland

The entire **Bob Dylan** catalog is selling tremendously in the low countries, especially "Bob Dylan's Greatest Hits, Vol. 1, 2 and 3," as well as his 2-record set "Blonde On Blonde."

Cash Box, December 16, 1967

Singles:

Too Much of Nothing, Peter, Paul and Mary (Warner Brothers 7092)

Bob Dylan wrote this song, presumably for Peter, Paul and Mary. It opens with a country blues harp and uses a country and western guitar in the background, probably Dylan's influence. The choruses are very much PP&M choral pieces. The group has a difficult time breaking away from their saccharinne folk style into Dylan's, but it is definitely Dylan's song. It is also the early sign of what's coming from Dylan in Nashville and a very good one.

Rolling Stone, December 14, 1967

● Dylan is alive, well and producing music again, the quality of which is being sampled right now in America, soon in Britain.

As a follow-up to their U.S. smash, "I Dig Rock And Roll Music," **Peter, Paul and Mary** have recorded a new Dylan song, "Too Much of Nothing." Country singers **Flatt and Scruggs'** latest is also a post-motorcycle-accident Dylan, "Top Of The Flood."

New Musical Express (UK), December 2, 1967

FLATT & SCRUGGS—DOWN IN THE FLOOD (Prod. Bob Johnston) (Writer: Dylan) **(Dwarf, ASCAP)**—Folkser Bob Dylan's blues, rhythm material which serves as a potent entry for Flatt & Scruggs should fast carry them up the country chart and spill over into the pop markets. **Columbia 44380**

Billboard, December 9, 1967

FLATT & SCRUGGS (Columbia 44380)
Down In The Flood (2:19) [Dwarf ASCAP-Dylan]

What with the success of their recent "California Uptight Band," Lester and Earl should be back on the turntables in short order as a result of "Down In The Flood." The funky, throbbing sound should see more twin-market action for the boys. No flip info available at this time.

Cash Box, December 9, 1967

DOWN IN THE FLOOD (Dwarf, ASCAP)
FLATT & SCRUGGS—Columbia 4-44380.
A Bob Dylan tune here for the country fans and maybe even the pop fans. The fellows sound great.

Record World, December 9, 1967

Manfred hopes for Dylan hit

MANFRED MANN have recorded a new Bob Dylan song as their next single.

The song "The Amazing Quinn" will be released on January 12, with "Up The Junction" as the B side.

SINGLE

A spokesman for Philips Records told the MM: "Manfred Mann had recorded 'Up The Junction' as their single. It's a very good number and could be a hit. But Dylan's manager Al Grossman sent a tape of some Dylan songs to Britain, Manfred heard this one and decided to do it as their next single.

"After all, 'Just Like A Woman' was a Dylan song and was a big hit for the Manfreds."

Grossman sent a tape of half a dozen new Dylan songs to Britain.

The tape featured Dylan singing the songs, but only in demo form.

They were not finished recordings suitable for release.



● MANFRED

Melody Maker (UK), December 30, 1967

NEW DYLAN

Reviews of ten new songs plus the results of the recent 'Dylan Poem' competition

WHAT do you think when you first hear a NEW Bob Dylan song, sung by Bob Dylan? For me, and most other Dylan admirers, it has been 18 months since a batch of new songs came out, so the experience is becoming rarer and rarer.

Upon hearing that Feldmans Music had received a batch of new Dylan material from the States, and reading an article on them by Nick Jones, I decided to try to listen to them, and transmit my thoughts and impressions to you. Especially as Feldmans stressed adamantly that the new Dylan sides were strictly demos, and definitely NOT intended for release in LP form or any form, for that matter. They had, Feldman's declared, been sent over by Al Grossman to sell to other artistes.

SIMPLIFIED STYLE

Here are the tracks — and I must thank Feldmans, and Ronnie Beck especially, for the kind co-operation showed me.

The first impression of almost every track is that Dylan has simplified his style and veered over (strongly in some cases) to a gutsy country and western influence. Although the lyrics are not as Steinbeck-inclined as some of his earlier material, traces of the books Bob has read seep through. The biggest influence—if "influence" is the word to use, although "medium" is probably more appropriate — is Johnny Cash. Certainly the Cash image of a big, tough, hard-drinking, deep-voiced philosophical cowboy comes across strongly, and it is easy to imagine how the much more ethereal Dylan would find this an appealing medium with which to put over his lyrics. (As of course he started using the basic rock 'n' roll beat some years ago).

'MEMPHIS BLUES AGAIN'

"Million Dollar Bash" seems to be basically a semi-talking country blues, with a repetitive chorus that immediately strikes one as being very Buddy Holly-ish. The basic construction of the song is similar to "Memphis Blues Again".

"Yea! Heavy And A Bottle Of Bread" has an insistent guitar riff and builds along strongly. Amusing lyric and a deeper vocal than we're used to from Bob.

"Please Mrs. Henry" is one of the best. What sounds and reads initially like a drinking song, but with more sinister undertones. A woodwind instrument — I think it's a penny whistle — has a nice phrase and this quizzical song is very very interesting.

STRICT DELTA BLUES

"Down In The Flood" sounds basically like a strict Delta Blues, with a mellow sound and a plaintive quality running through it. A piping organ adds to the effect. In fact the backings on most of the tracks contain guitar (the most prominent instrument always), organ, piano and a variety of odd sounds added for the effect.

"Lo And Behold" is Johnny Cash-ish, features a church styled organ and has a prominent deep-voiced vocal backing (sounds VERY Johnny Cash), and a gospel feel to the whole song. It moves along ponderously and the semi-talk vocal is effective.

"Tiny Montgomery" — you can't help thinking of "Big Bad John" when you hear this one. A kind of country-based truck-driver sort of song, with strong guitar chords and an organ build-up. Another strong lyric here.

MOVING ORGAN WORK

"The Wheel's On Fire" is a slow emotional blues. Reminiscent of "St. James Infirmary", there are some great Salvationist drums and vocal crescendos. A poignant item and ever-so-slightly like "It Takes A Lot To Laugh", with moving organ work. If you care to look even a little under the surface of this song, it could emerge as a send-up of all the Procol Harum type of songs — but then who knows when Dylan is sending-up and when he is serious — viz, his last concert tour. One line from this song goes ". . . Best notify my next of kin, that this wheel shall explode."

On "You Ain't Goin' Nowhere" there's a solid beat and much more C & W slants than the last track. Clickety sounds from the drums, and a kind of prairie "by the camp fire" sort of sound — again simplicity is the keynote.

"I Shall Be Released" has a slow falsetto-type feel about it, and of all the tracks this sounds the least like "The-Dylan-We-Know-And-Love". The basis of the song is very Impressions-y and now and then Curtis Mayfield style guitar intrudes. His vocal is almost unrecognisable but the lyric is good.

"Too Much Of Nothing" is already a big American hit for Peter, Paul and Mary — but if you've heard that, don't think that the way Dylan sings it is similar. It's not — Dylan's version is an emotional vocal workout, with ethereal lyrics and a very good tune. Slow-ish, and the "Say hello" phrase repeats itself a lot — the same phrase that he has used before in other songs. One line reads: ". . . When there's too much of nothing, nobody should look." Certainly one of the best on the tape.

Ten new songs altogether — and stars interested in them include Manfred Mann, Paul Jones, Julie Felix, P. J. Proby and Gordon Waller.

STEREO DIFFERENCE

Incidentally, I discovered the other week that a friend of mine had a copy of "Highway 61 Revisited" in stereo on the American Columbia label. As my copy is mono I borrowed it, to find that there are some considerable differences in the mixing. Especially on "Ballad Of A Thin Man" where much more backing can be heard — plus a soulful wail at the end! But the most surprising difference is that "From A Buick 6" is a completely different version, different backing and even some of the lyrics are not on the British mono or stereo versions, or the U.S. mono version. Strange. . . .

POEM RESULTS

Any other new songs of Bob's which turn up here, plus any news of actual record releases on CBS will be published as soon as we acquire the information.

Now — the results of the Dylan Poem Competition. Altogether there were close on seven hundred entries: far more than I, or any other members of the Record Mirror staff anticipated. Every poem was read and re-read by several judges over a period of eight weeks. Every poem was carefully given an appraisal on merit. Incidentally, most—all in fact — of you saw through the "A la Dylan" tag and just wrote modern poetry which was mostly extremely good. The general standard was extremely high (I'm sorry if I sound like a schoolmaster) and only a few readers copied Dylan lines . . . many of you sent more than one poem and all of these were read and the best one sorted out. It would be impossible to go into the kind of detailed analysis which I should like to, for reasons of space. Suffice it to say that the thoughts and images which most of you have, are fantastic and enough of you found the words and phrases to produce some enjoyable — and in some cases inspired-modern poetry.

RUNNERS-UP

The outright winner was Mick Johnson, of Nottingham, who sent several poems — the one which we thought was best was "The Romance Of A Faded Bookworm" and this is printed in its entirety below. He gets the poster. Runners-up, get no prizes (sorry kids!) except this mention in the RM, and the knowledge that several experts believe their poetry has great potential. They are: Mr. J. Anderson, of Pontefract, Yorkshire; Don Kelly, of Kilmarnock, Scotland; Clive P. Thomas, of Teignmouth, Devon; Don Faulkner, of Bromsgrove, Worcestershire; Charles Marlowe, of London, S.W.7; R. Whitaker, of Whinmoor, Leeds; Mr. T. Sanders, of King's Norton, Birmingham; Richard Chamberlain, London, S.W.6.

MOST AMUSING

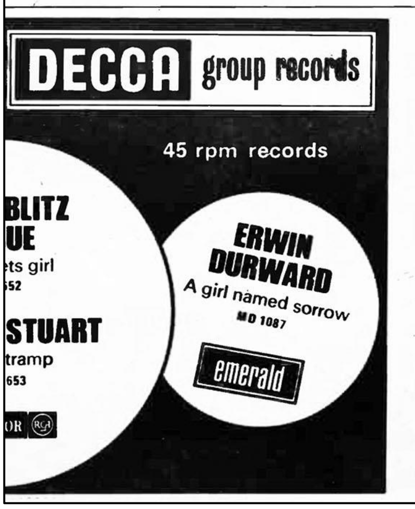
The poem which gave us all the most laughs was sent by Paul Barrett of Penarth, Glamorgan. I've printed it in the hopes that you may find it amusing.

NORMAN JOPLING

The meat eating Teddy Bears
Have broken all my toys;
Eaten all my sandwiches,
Taken my music, left me noise.

The message on the telephone
Needed a rock 'n' roll beat;
So now I have pumpkin pie and toothpaste;
And music I can eat.

Paul Barrett



'Romance Of A Faded Bookworm'

The dogs were feeding in the basement,
The owls were sounding at the door;
The summer was surrounded
By commercials, lemon drinks and cricket scores.
We crept into a wasted corner,
And stayed there until somebody struck two;
Laughing at sophisticated Yen poetry,
With the meanings creeping through.
But we couldn't work it all out
So we spent the hours between;
Playing at young lovers
Or non-existent kings and queens.
In a hazy shade of laughter
And a mood of royal mirth;
But a sparrow sang too loudly
And brought us back to earth.
Have you ever laughed at Shakespeare?
Well we did for a while;
And the pictures in the pages
Made us roll around and smile.
Then I asked what she was writing,
But she wouldn't let me look;
She just smiled and kept repeating
Little phrases from a book.
So I hummed a tune called "Sickness"
And it seemed to do the trick;
As she stopped the recitations
And took up painting bricks.
In a tiny back-street graveyard
That was three feet under corn;
With a yellow-spotted handkerchief,
The Goons and Round The Horne.
The doves cooed in the barnyard
And the mute could hear the sound;
Of a TV documentary,
Then the taxman came around.
We hung a notice on our doorway
"Please don't wake the cats";
Then made love while reading latin names
For animals and bats.
We swept his questions sideways,
With our wandering talk-lies;
And though he didn't say "I know your secret",
We could see it in his eyes.
They were blackened with confusion,
And he ran off fit to burst;
While a lonely rabbit sauntered
And a crippled seagull cursed.
The village poet didn't know it,
He was being accused;
Of being false in what he did
And of the words he used.
So they stood him up against the wall
And struck with one accord;
And left him with his poetry books,
Praying to the Lord.
Now you say you are a fan of his,
I didn't know before;
I've eaten with him many times
And slept inside his door.
Maybe if we pool the knowledge
That we picked up from his books;
I'll kiss you in the doorway, and
You can teach me how to cook.

MICK JOHNSON

Record Mirror (UK), December 9, 1967

PARIS

CBS is promoting a "Psychedelic" album made up of recent hits in its Gemini singles series and including tracks by Scott McKenzie, the Byrds, Bob Dylan, Aretha Franklin, Georgie Fame, the Moby Grape and Simon and Garfunkel.

Billboard, December 2, 1967



CBS PR 11 (France)

Michael J. Pollard, whose supporting role in "Bonnie and Clyde" is a standout in the film, and Conrad Rooks, who wrote-produced-acted-directed "Chappaqua" into one of the year's big art house successes, have joined forces to make a movie in India. In the movie, "Amithaba," Mike will play a hippie who gives up Haight-Ashbury for the banks of the Ganges in search of the new religion which is calling so many young people away from hippiedom.

"Chappaqua" was Rooks' first movie and he financed it himself. That won't be the case this time out. Several distributors are anxious to bankroll the film.

A Party for the New Hero

Pollard threw a party recently for Peter Ustinov, whose latest play, "Halfway Up the Tree," has made him the newest hero of the flower children. On hand, were Bob Dylan, in one of his rare public appearances since his face-scrarring motorcycle accident earlier this year, Andy Warhol, with his two new underground stars, Edie Sedgwick and Nico Superstar, Rooks and Pollard's good friend Warren Beatty. Pollard feels that Ustinov "understands what's happening and explains it in words that everyone will understand. I won't say we dig him. It's much more than that. We respect him." They couldn't have a better influence than Peter.

The Daily News, December 8, 1967

New Dylan LP Held Up

NEW YORK—Bob Dylan returned to Nashville recording studios recently under hush-hush conditions.

Columbia was expected to release the package last week, but last-minute problems forced postponement of the release date.

Label made no official comment on the album at all—and that meant *no* details, not even a title.

It was learned by Record World, however, that Col staff and secretaries who heard the album liked it, although, according to one, it was "an entirely different Dylan. His voice has changed a great deal."

Dylan has not recorded for over a year and a half—from his July, 1966, motorcycle accident, although he re-signed with Col quite a few months ago after speculation that he was leaving the label for MGM.

The first new Dylan song recorded in that time was the recent Peter, Paul and Mary-Warner Brothers wax, "Too Much of Nothing."

Peter, Paul and Mary are managed by secretive manager Albert Grossman, who also handles Dylan and successfully thwarted all attempts during the past year by newsmen to make contact with the secluded folksinger.

Record World, January 6, 1968

First New Dylan LP In 1½ Years On The Way

NEW YORK — Bob Dylan's first new album in a year and a half is set for release by Columbia Records this week. Dylan, the pride of the folk-rock generation, cut the LP in Nashville under Bob Johnson's direction. The LP features all new material by the performer-writer. Cover-art sports three Indians with Dylan in the middle.

The new LP is on the heels of Dylan's recovery from a motorcycle accident late in 1966. In March of 1967, Columbia issued a "Greatest Hits of Bob Dylan" album. The label marketed "Blonde On Blonde," Dylan's last non-reissue collection, back in May of 1966

Cash Box, January 6, 1968

Columbia Issues New Dylan LP

Columbia Records has released "John Wesley Harding," Bob Dylan's first new album since his motorcycle accident 16 months ago. Last April, Columbia Records released a collection of Dylan's best-selling singles, "Bob Dylan's Greatest Hits," which reached the top of the LP charts.

During his absence from the active world of music, Dylan has been composing songs in his Woodstock, N.Y., home. He traveled to Nashville to record his new compositions for the current album, hand-picking the three Nashvile musicians who accompany him. The album was produced by Bob Johnston, Executive Producer, Columbia Records.

As one of the most creative and influential figures in the folk-rock-music field, Dylan has attained near legendary stature as a performer, and the appearance of his new album has been eagerly awaited by his many fans.

A consistently best-selling Columbia artist, Dylan has received gold records representing sales in excess of one million dollars for three of his albums: "Blonde on Blonde," "Highway 61 Revisited" and "Bringing It All Back Home." His "Greatest Hits" album has qualified for a fourth gold record.

Record World, January 13, 1968

NEWS FROM COLUMBIA RECORDS

COLUMBIA

CBS Records Division

January 8, 1967

COLUMBIA RECORDS RELEASES "JOHN WESLEY HARDING,"

BOB DYLAN'S FIRST NEW ALBUM SINCE HIS ACCIDENT

Columbia Records has released as an immediate special "John Wesley Harding," Bob Dylan's first new album since his motorcycle accident sixteen months ago. Last April, Columbia Records released a collection of Dylan's best-selling singles, "Bob Dylan's Greatest Hits," which reached the top of the LP charts.

During his absence from the active world of music, Dylan has been composing songs in his Woodstock, New York, home. He traveled to Nashville to record his new compositions for the current album, handpicking the three Nashville musicians who accompany him. The album was produced by Bob Johnston, Executive Producer, Columbia Records.

Press and Public Information / 51 West 52 Street, New York, New York 10019 / Telephone (212) 7654321

Bob Dylan, Who, Al Hirt, Charles Singers, Seekers, Baja Marimba Top LPs

BOB DYLAN: "JOHN WESLEY HARDING" (Columbia). Bob Dylan has emerged from a year and a half of silence and seclusion with an album steeped in the American folk groove, from its blues to the modern country & western forms. In this respect, he continues one of the central lines of his previous songs. Backed by a small combo, Dylan again taps his offbeat vision for such numbers as "John Wesley Harding," "All Along the Watchtower," "The Ballad of Frankie Lee and Judas Priest," "I Am a Passionate Hobo," "Down Along the Cove" and "I'll Be Your Baby Tonight," latter two sounding like pop hit material.

Variety, January 10, 1968

BOB DYLAN LP SMASH

BOB Dylan's new LP, "John Wesley Harding," sold more than 250,000 copies in the first five days of its release in America last week.

President of America's CBS label (Dylan's record company) said: "It's one of the fastest breaking records we've ever had."

The LP is due for release in Britain in early March.

Disc & Music Echo (UK), January 20, 1968

Dylan, Back On Pop Scene, Gets Instant Gold Disk

Bob Dylan's standing as a leading figure on the contemporary pop music scene is still secure despite his long absence as a result of a motorcycle accident some 18 months ago.

Dylan's first album for Columbia since his resumption of activities, took off like an unleashed metaphor, racking up 250,000 in sales in less than a week and making the LP, "John Wesley Harding," eligible for an instant gold disk.

There was considerable speculation in the trade over whether Dylan's absence would cut down on his market impact. The generations come up so fast in the music biz, according to one line of reasoning, that talent must stay on top consistently or become obsolete.

Dylan's influence, however, has remained intact via regular performances of his songs by other artists and the steady sales of his previously released albums.

Variety, January 17, 1968

The Honolulu Star-Bulletin, January 19, 1968

. . . **Bob Dylan's** new LP will probably be rush released here in March . . .

The Sydney Morning Herald (Australia), January 28, 1968

Dylan Sings of Lovers, Losers

By ROBERT SHELTON



A bearded Bob Dylan and friends
The alienated have all gone to register with him

JOHN WESLEY HARDIN was a Texas gambler and gunman of the 19th century, who, like folk outlaws from Robin Hood to Bonnie and Clyde, befriended the downtrodden.

John Wesley Harding is the title song of a new album by Bob Dylan, a Minnesota gambler, musician and writer, who, just as a lot of folk heroes, startles, mystifies and charms the poor as well as the gentry. The album (Columbia CL 2804; stereo CS 9604), Dylan's first major new work since "Blonde on Blonde" of October, 1966, is quietly revolutionary, marking still another stylistic shift and further philosophic change for the ever-moving Dylan.

The new LP has a unity that has not characterized any previous album by the 26-year-old folk poet. Nearly all the dozen songs are linked into a pageant about life's outsiders: gunmen, renegades, immigrants, tenants, saints, hobos, drifter-convicts, lovers and losers. The alienated have all gone to register with Dylan, who treats them with considerably more compassion and understanding than they might get from our harsh and judgmental society.

*

In the fabric of his own life, Bob Dylan has always been fascinated with the outsider, as if the writer were a gardener of the flowers of evil. As a child, he was drawn to a black-sheep relative who worked in a gambling casino. Later, he was more at home on the wrong side of his home-town's tracks than on his own side; while still later, he was irresistibly drawn to the rebel, the disenfranchised Negro, the misfit in American life.

These alienated types are treated by the song-writer with more compassion than has been in evidence in Dylan's work since his "Times, They Are A'Changin'" album. If the dozen songs here can be treated as a unity, you might say that Dylan is trying to construct a religion without a church, a world-view without a dogma, an esthetic without a label. If such a set of complex vignettes can be characterized in a summary statement, Dylan is saying, or rather, asking: Who are we to judge what is right or wrong, who is respectable and who is the outcast?

Although the album occasionally grins with its writer-singer's especial brand of whimsey, this is a serious work. With touches of rock 'n' roll, country and Western, blues and free-form material, it remains primarily a folk-music album. Although more communicative and direct than "Blonde On Blonde," the LP demands considerable attention. You may expect an initial let-down, in this period of sensation-overwhelming sensibility in music, because it is so low-key in mood and tempo.

Ever the individualist, Dylan has abruptly returned, if only momentarily, to folk music. It will be a delight to watch some of the lemmings of pop music stop short in their tracks and try to guess which way to run now. It will further amuse this observer to watch the folk reactionaries who have begrudgingly accepted rock 'n' roll, now start to do philosophic pirouettes.

Of course, to evaluate a Dylan, or a Beatles, album solely on whether or not it has a predominating rock beat is approaching youth-music on its most puerile basis. Similarly, it seems to me, to try to evaluate Dylan in the face of his mystique or the mystique others have built around him is succumbing to adolescent standards. Bob Dylan has been in voluntary seclusion since he returned from a world tour in July, 1965. The effects of a motorcycle accident he was involved in have been distorted out of all realistic proportion. Understanding the information explosion better than many of its practitioners, he keeps quiet and keeps generating news by doing so.

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Not that Dylan doesn't enjoy playing his little games of obscurantism. With characteristic slyness, Dylan elected to add an extra "g" to Hardin's name. Perhaps, suffering guilt after all his years of singin', talkin', mumblin' and tumblin' his way through Great Plains orthography, Dylan has decided to repay his debt to American spelling. The album covers, front and back, are also teasers aimed at what he knows is a curiosity cult. He is photographed with two of the Baul Singers of West Bengal, India, along with a local workman.

On the back of the jacket Dylan has written one of his abstract essays that sound like a fragment from his suspended first book, "Tarantula." And, inevitably, while some of his songs are perfectly comprehensible, others are clear on one level only. They are still protecting the writer's real meaning, and therefore, feeling.

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In purely musical terms, the album strongly reflects the relaxed singing of a star who got away from the rat-race of international concert-giving and the enervating demands of egocentric audiences. His voice has that warm and buoyant quality associated with the best of Nashville recording, where the three sessions in October that produced this recording obviously were held. The understated backing by three veteran Nashville sidemen is superbly relevant and helpful. Behind nearly all of Dylan's albums, there is a discernible "ghost singer," whose recent influence seems to be infusing the singer with inspiration. Those have included Woody Guthrie, Buddy Holly, Ray Charles and Chuck Berry. On "John Wesley Harding," the ghost singer is the late Hank Williams, "the hillbilly Shakespeare," who called himself Luke the Drifter and who sang of mockingbirds and sorrow.

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Here are a few thought-starters about the songs on the album. Since this will be predictably one of the most-discussed works of the season, let me throw these preliminary thoughts on the fire:

"John Wesley Harding": Built vaguely upon the melodic structure of "Cotton-fields Back Home," this modern-day Robin Hood ballad is appealing, but flawed. Although Dylan pretends to know more about freight trains than quatrains, the lyrics are annoyingly synoptic and should be developed.

"As I Went Out One Morning": A brilliant comment on political commitment, to a melody reminiscent of both "Old Tom Moore" and to that Joan Baez favorite, "John Riley." A conversational football for campus activists.

"I Dreamed I Saw St. Augustine": A new mysticism for Dylan, alternately religious and agnostic, in which St. Augustine replaces the union martyr, Joe Hill. Considering what each stood for, this is quite a philosophical leap for the writer, although he may leave many on the old shore.

"All Along the Watchtower": A surrealistic riddle stated in musically intense terms. Perhaps it is only word-play in view of its own epigram: ". . . Many here among us who feel that life is but a joke. . ."

"Drifter's Escape": Chilling view of a Kafkaesque trial in which there is divine intercession to save a drifter-convict from a sensation-hungry jury-audience.

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"Dear landlord": Conceivably a memo to Dylan's manager about their estrangement. On a broader level, a song about responsibility and work relationships.

"I am a Lonesome Hobo": A moral tale in blues form, about trust and jealousy.

"I Pity the Poor Immigrant": To the beautiful waltz melody of "Peter Amberly," this "social song" offers a set of contradictions about the contradictory country in which we live.

"The Wicked Messenger": Musically, the most arresting track on the album. Dylan's hortatory voice against a descending blues figure on guitar, sets up incredible tension. Biblical undertones and angry overtones combine with forceful impact.

The album closes with two love-game songs. One of them, "Down Along the Cove" is a playful blues we can expect to hear in a variety of rock arrangements. The other, "I'll Be Your Baby Tonight," a sort of sprightly visitation from Hank Williams, ambles and flows lazily and sensuously. Dylan here quite consciously rhymes "moon" and "spoon," which is about the only conventional thing he has said in any of his eight LP albums.

The New York Times, January 14, 1968

DYLAN'S COL. LP GETTING BLOCKBUSTER RESPONSE

NEW YORK—Bob Dylan's first album for Columbia Records in 17 months is creating an unprecedented response.

The album, "John Wesley Harding," was given a four-column wrap-up in The New York Times Thursday (11), and Time magazine heralded the release of the album with a feature article on Dylan.

Columbia's sales executives report that "John Wesley Harding" is one of the fastest-breaking albums in their experience. In stores less than a week, the record is reported to have sold more than 250,000 copies.

The response to the LP is particularly significant since Dylan, who has not performed in public during the past 16 months, following a motorcycle accident, has been a consistently best-selling artist for Columbia, and has received gold records representing sales in excess of $1 million as certified by RIAA for four of his albums: "Blonde on Blonde," "Highway 61 Revisited," "Bringing It All Back Home" and "Bob Dylan's Greatest Hits."

Billboard, January 20, 1968

San Diego Union, January 14, 1968



POP

JOHN WESLEY HARDING—Bob Dylan, Columbia CL 2804 (M); CS 9604 (S)

A new Bob Dylan emerges in this long awaited album—a Dylan with a folk guitar and harmonica in lieu of electric instrumentation. His biting lyrics are scrapped and replaced by some fresh country music. Dylan sings of the landlord and the immigrant, but no message is apparent. The title tune and the "Ballad of Frankie Lee and Judas Priest" are the toppers of this exciting LP.

Billboard, January 20, 1968

Billboard, January 20, 1968

Dylan's First Album in 17 Months Is a Runaway Hit

By DAN SULLIVAN

BOB DYLAN'S first new recording, since his neck was broken in a motorcycle accident in August, 1966—in effect, his first public appearance in 17 months—appears to be an instant hit. It went on sale last Friday.

"John Wesley Harding" is the title of the 12-track album, and its immediate impact suggests that the audience of the 26-year-old folk singer has, if anything, increased during his long silence. Clive J. Davis, president of C.B.S. Records, said yesterday that more than 250,000 copies of the album had been sold since it reached the stores. He called it "one of the fastest-breaking records we've ever had."

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What impresses Mr. Davis about the album, he said—he may be prejudiced—is not how many people have purchased it, but "how good it is." To really appreciate it, he said, "you have to understand where Dylan has been, and where the music business has been, for the past few years."

Mr. Davis has a point. In 1965, Mr. Dylan, who up to then had remained chastely unwired for sound, shocked many of his fans by plugging into the electronic rock 'n' roll movement. Many found this a cynical marriage of convenience, and looked askance at the new pop genre it produced—folk rock.

In "John Wesley Harding" Mr. Dylan pulls out the plugs. He recorded the album in Nashville, and the instrumentation is as plain as dirt—unamplified guitar, harmonica, piano, bass and drums. For Mr. Dylan it is a return, if not necessarily a permanent one, to austerity.

The album also is marked by a gentleness of spirit that will please those who find some of Mr. Dylan's middle-period lyrics—"Like a Rolling Stone," for example—a bit on the paranoid side.

Here the singer puts no one down for failing to appreciate him, accuses no one of trying to take advantage of him, gloats over nobody else's bad luck. The wariness is still there. "Don't underestimate me and I won't underestimate you" is the last line of a song called "Dear Landlord." But the malice is gone.

The report on the current shape of Mr. Dylan's voice is also good. That splendid tenor whine still has the sinus-clearing effect of a whiff of ammonia, and it is now used without the slightest trace of self-consciousness or defensive irony. The city boy has become the country boy he set out to be; he has learned to spell it "dawg" with conviction.

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As a composer, Mr. Dylan also has made some advances that can be heard here. His songs have never been, musically, any great shucks. But "Dear Landlord" has an attractive, offbeat melodic line—the kind of tune that goes where you don't expect it to, but sounds right once it gets there—and there are untranscribable rhythmic subtleties in tunes like "I'll Be Your Baby Tonight" and "Down Along the Cove."

Getting down to the essence of any Dylan album—the lyrics—you find the same pattern that has marked all his work to date: For every line that is striking, nine are marked by vagueness, arbitrary symbolism or flat-footed banality.

"Nothing is revealed," Dylan sings in "The Ballad of Frankie Lee and Judas Priest," and these words apply to much of the verbal content of this album.

Yet there is a poet in Mr. Dylan, and it comes out when he isn't half trying. "Shut the light/ Shut the shade/ You don't hafta be afraid/ I'll be your baby tonight." This is worth a ton of Dylan's Deep Thoughts, and one wishes it happened more often on "John Wesley Harding."

The title tune, by the way, is about the Texas outlaw, John Wesley Hardin. Having robbed so many words of their final "g"'s, Mr. Dylan apparently felt he should return one.

The New York Times, January 11, 1968

Bob Dylan to Leave Exile, Take Part in Concerts Saturday

By Reuters News Service

NEW YORK, Jan. 15 — Bob Dylan, tousle-haired folk singer-poet who has become a near-legend at 26, re-emerges this week after more than a year in obscurity following a motorcycle accident.

He will join other top folk singers at two special concerts Saturday in tribute to the late Woody Guthrie, father-figure of the current young folk music followers.

After Mr. Dylan broke his neck and suffered serious internal injuries in the accident in late summer 1966, he began 16 months of recuperation and self-imposed exile at his country home in Woodstock, N. Y.

But the popularity of his old records continued unabated.

In October, Mr. Dylan recorded a new album of 12 songs — his first in almost two years.

The new album, entitled "John Wesley Harding" after a Texas gambler, goes on sale this week, and is expected to reach the top of the best-seller charts.

In the new album, Mr. Dylan is in low key, preferring an ordinary accoustical guitar to the amplified steel guitar he previously used. Although he plays primarily folk music, he interweaves touches of rock, country, western, and blues into it.

The Buffalo Evening News, January 15, 1968

Guthrie Memorial Salute Nets 7½G from 2 SRO Perfs. at Carnegie Hall

A memorial tribute to the late folksinger, Woody Guthrie, at Carnegie Hall, N.Y., Saturday (20) drew two capacity audiences to hear performances by a roster of top names in the folk and rock field. The two concerts resulted in a net take of around $7,500 for the Committee to Combat Huntington's Disease, a N.Y. outfit dedicated to combatting the nerve affliction which resulted in Guthrie's death last October.

The singers at the concert all grew up under Guthrie's influence, both as a folk performer and writer. Bob Dylan, making his first appearance since his motorcyle accident some 18 months ago, was on hand as was Guthrie's son, Arlo, whose "Alice's Restaurant" recording on the Warner Bros. label has made him a prominent name in the folk field. Other performers at the tribute were Pete Seeger, Odetta, Judy Collins, Richie Havens, Jack Elliot and Tom Paxton.

Actors Robert Ryan and Will Geer delivered the narration from a script written by Millard Lampell who adapted Guthrie's writings for this presentation. Concert impresario Harold Leventhal, Guthrie's longtime personal manager, sparked the memorial tribute and produced the show.

Dylan's appearance at the concert required the special expense of extra guards at both the afternoon and evening appearance. Around 20 security men and detectives were hired to prevent Dylan from being mobbed by the fans.

Variety, January 24, 1968

Carnegie Schedules Folk Tribute To Woody Guthrie

NEW YORK—A battery of folk artists have been scheduled to appear in the two-performance memorial "Tribute to Woody Guthrie" at Carnegie Hall on Jan. 20. Afternoon showtime is 2:30 and an evening performance is set for 8:30.

Millard Lampell, screen writer and former collegue of Guthrie in the old Almanac Singers, has prepared a script based on the late artist's songs and writings. Entertainers included on the bill are Judy Collins, Bob Dylan, Arlo Guthrie, Richie Havens, Odetta, Brownie McGhee and Sonny Terry, Tom Paxton and Pete Seeger. Narration will be handled by Robert Ryan and Will Geer.

Profits from the shows will be donated to "The Committee to Combat Huntington's Disease, Inc." The medical research organization is working to fight the ailment which led to Guthrie's death.

Tickets for these shows are now on sale at Carnegie Hall.

Cash Box, January 6, 1968

SET GUTHRIE MEMORIAL AT CARNEGIE HALL, N.Y.

Folksinger Woody Guthrie, who died Oct. 2, will be feted at Carnegie Hall, N.Y., Jan. 20. Participating in the musical tribute will be folksingers Bob Dylan, Judy Collins, Arlo Guthrie (his son), Richie Havens, Brownie McGhee & Sonny Terry, Odetta, Tom Paxton and Pete Seeger. The performance will also mark Dylan's first public appearance since a motorcycle accident over a year ago.

Tribute is being produced by Harold Leventhal, who managed Guthrie and handles several folk artists. Gate will benefit Leventhal's Committee to Combat Huntington's Disease Inc. Guthrie died of Huntington's chorea, a rare malady, after years of hospitalization.

Robert Ryan and Will Geer will narrate. Guthrie's words and music, most famous of which is his "This Land Is Your Land," will be adapted and staged by Millard Lampell.

Matinee will be scaled to $3.50; evening performance to $4.50.

Variety, January 10, 1968

● **BOB DYLAN,** the J. D. Salinger of the folk song set, is scheduled to make an appearance Saturday in New York, at a tribute to Woody Guthrie. The big question is—will he show? If he does, it'll be Dylan's first public appearance since his motorcycle accident. On the strength of their hopes, fans snapped up all the tickets instantly—and the ducats are now going for five times the original price. I called the office of his agent, Al Grossman, in New York, and the best I could get was a "we THINK he'll be there." If Bobby fails to make the scene, a lot of people who don't trust anyone over 30 will have someone else not to trust.



Dylan

Chicago Daily News, January 16, 1968

Other

ARLO GUTHRIE and others in tribute to Woody Guthrie. Carnegie Hall, Manhattan. Sat. at 2:30 and 8:30.

ISAAC B. SINGER, reading stories for children. YM-YWCA Poetry Center. Sun. at 1:30.

The Jersey Journal, January 18, 1968

DYLAN TO APPEAR AT GUTHRIE TRIBUTE

BOB DYLAN may make his first public appearance for over a year this month.

He is expected to appear at Carnegie Hall on January 20 in a giant tribute to folk singer Woody Guthrie who died in October 1967.

The show will be hosted by singer Lee Hays and among the artists set are Judy Collins, Odetta, Richie Havens, Pete Seeger and Sonny Terry and Brownie McGhee.

Dylan is expected to sing Guthrie's songs at the concert.

His first LP for 18 months is "John Wesley Harding" which will be released in Britain in late February or early March. It is his first album release since "Blonde on Blonde" in 1966.

Big Brother and the Holding Company, reported to have broken up, are in fact still together and have signed with Dylan's manager Al Grossman.

Melody Maker (UK), January 6, 1967

Dylan's 17 Months Of Seclusion Ends

NEW YORK (AP) — Bob Dylan is alive, well and performing at Carnegie Hall.

That's the news for those in the younger generation who idolize Dylan and his folk-rock music and have been concerned because he hasn't made a public appearance since a motorcycle accident in August 1966.

Dylan appeared twice at Carnegie Saturday in "A Musical Tribute to Woody Guthrie," ending 17 months of seclusion and rumors that he had died, or had injured his brain in the accident.

Although it was Dylan's "return" after 17 months, it was Woody Guthrie's show. Eight folk singers took part, singing 29 songs written by Guthrie, with proceeds going to the Committee to Combat Huntington's Disease. Guthrie died in 1967 of Huntington's Disease, a gradual and incurable paralysis.

Arlo Guthrie, Woody Guthrie's 20-year-old son, started the show by playing on his guitar, "This Train Is Bound for Glory." Arlo also is a folk singer, whose antidraft talking blues record, "Alice's Restaurant," has sold over 100,000 copies.

Pete Seeger played a banjo but all the rest played guitars—Judy Collins, Tom Paxton, Odetta, Richie Havens and Jack Elliott. Audience applause was generous for each of the eight singers.

Songs, most of them considered folk songs now, included "Oklahoma Hills," "So Long It's Been Good to Know You," "John Hardy," "Talking Dust Bowl," "It Takes a Worried Man," and "This Land Is Your Land."

Dylan sang, playing accoustical guitar, along with the Crackers, a five-piece rock group, two electric guitars, electric organ, piano and drums. He sang in his urgent, stident, compelling folk-rock style as they did "Grand Coulee Dam," "This World Was Lucky to See Him Born," a tribute to FDR, and "I Ain't Got No Home in This World Any More."

The Corpus Christi Caller, January 22, 1968



"A Musical Tribute to Woody Guthrie"

COLUMBIA RECORDS

CARNEGIE HALL/76th Season
Saturday, January 20, 1968, at 3:00 and 8:00

THE GUTHRIE CHILDREN'S TRUST FUND

presents

A MUSICAL TRIBUTE TO WOODY GUTHRIE

JUDY COLLINS/BOB DYLAN/ARLO GUTHRIE
RICHIE HAVENS/BROWNIE MC GHEE
& SONNY TERRY
ODETTA/TOM PAXTON/PETE SEEGER
CHILDREN FROM
MARJORIE MAZIA SCHOOL OF DANCE

Narration by ROBERT RYAN/WILL GEER
Words & Music by WOODY GUTHRIE
Adapted and staged by MILLARD LAMPELL
Audio-Visuals by JERRY OBERWAGER

Produced by HAROLD LEVENTHAL
Assistants to Producer: TERRY SULLIVAN, IRENE ZACHS

Program subject to change

TRIBUTE TO WOODY GUTHRIE - CARNEGIE HALL, January 20, 1968

Note: THERE MUST BE NO PHOTOS TAKEN AT ANY TIME IN CARNEGIE HALL. USE OF CAMERAS AND FLASH BULBS MAY CAUSE DISRUPTION OF PROGRAM. CAMERAS MUST BE CHECKED AT THE HOUSE MANAGER'S OFFICE.

PROGRAM
(subject to change)

1.	BOUND FOR GLORY	Company
2.	OKLAHOMA HILLS	Arlo Guthrie
3.	SO LONG	Judy Collins
4.	TAKE ME RIDIN'IN A CAR	Woody Guthrie-vocal & drawings Marjorie Mazia- Childrens Dance Group
5.	CURLY-HEADED BABY	Pete Seeger
6.	RAMBLIN'ROUND YOUR CITY	Odetta
7.	I'D RATHER DRINK MUDDY WATER	Richie Havens
8.	PRETTY BOY FLOYD	Tom Paxton
9.	GOIN' DOWN THIS ROAD	Jack Elliott & Arlo Guthrie
10.	DEPORTEES	Judy Collins
11.	JOHN HARDY	Odetta
12.	TALKING DUST BOWL	Woody Guthrie-on film & recording
13.	HARD TRAVELIN'	Pete Seeger & Arlo Guthrie
14.	VIGILANTE MAN	Richie Havens
15.	DO-RE-ME	Judy Collins and Arlo Guthrie
16.	PASTURES OF PLENTY	Tom Paxton
17.	GRAND COULEE MRS. ROOSEVELT I AIN'T GOT NO HOME	Bob Dylan

-- intermission --

Guthrie Concert Program — Page 2.

18.	ROLL ON, COLUMBIA	Judy Collins and Company
19.	JACKHAMMER JOHN	Pete Seeger & Richie Havens
20.	BIGGEST THING MAN HAS EVER DONE	Tom Paxton
21.	UNION MAID	Jack Elliott
22.	REUBEN JAMES	Pete Seeger
23.	JESUS CHRIST	Arlo Guthrie
24.	I'VE GOT TO KNOW	Richie Havens & Odetta
25.	BOUND FOR GLORY	Company
26.	THIS LAND	Judy Collins, Odetta & Company

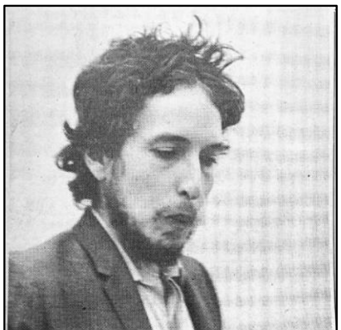
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Drawings by Woody Guthrie courtesy of Moe Asch and Guthrie Children's Trust Fund. Recordings of Woody Guthrie from Folkways Records. Photos courtesy U.S. Farm Security Administration and The Guthrie Children's Trust Fund.

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Proceeds from the two concerts will go to the newly organized tax exempt COMMITTEE TO COMBAT HUNTINGTON'S DISEASE, INC. For information about this Committee, please write to Marjorie Guthrie, Committee to Combat Huntington's Disease, Inc., Suite 1304, 200 West 57th Street, New York, N.Y. 10019

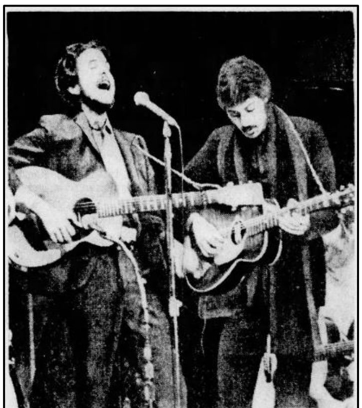
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Voice: Fred McDarrah

BOB DYLAN ended 18 months of myth-shrouded exile last Saturday when he performed in a Carnegie Hall memorial concert for his first hero, Woody Guthrie. Dylan received a standing ovation after singing three Guthrie songs — including "Mrs. Roosevelt" — accompanied by his amplified rock band. The concert ended with Dylan, Pete Seeger, and Arlo Guthrie singing 15 choruses of "This Land Is Your Land" as the capacity audience stomped along.

The Village Voice, January 25, 1968



—AP Wirephoto.

Dylan Pays Tribute to Guthrie

Bob Dylan, left, who spent 17 months in seclusion after a motorcycle accident, appears in a tribute to Woody Guthrie. His appearance in New York's Carnegie Hall ended frequent rumors he had died or injured his brain in the August, 1966, accident. With Mr. Dylan is Robbie Robertson of The Crackers. Mr. Guthrie, who wrote folk songs, died last year.

Omaha World-Herald, January 22, 1968

WOODY GUTHRIE CONCERT

Bob Dylan Stars in Tribute

"In times behind, I too
Wish I'd lived
In the hungry Thirties
An' blew in like Woody
An' t' New York City
An' sang for dimes on subway trains. . . ."

From "11 outlined epitaphs" by Bob Dylan.

By EDWARD CHAILLET II
Special to The Star

NEW YORK — A "Tribute to Woody Guthrie" at Carnegie Hall yesterday brought the top names in contemporary folk music to New York City. It also marked the first public appearance by poet-composer Bob Dylan since his motorcycle accident in 1966.

Dylan surprised many of his fans with his new album featuring a cross between folk and country music. It had been assumed that his new work would be farther down the path of "folk rock" which he helped create in 1965 with his "Subterranean Homesick Blues."

The album showed his voice and musicianship both have improved. The material on the new album, "John Wesley Harding," was much in the vein of Woody Guthrie. The announcement that he would appear at yesterday's tribute seemed a logical reinfocrement of the new country-folk image, but Dylan, sporting a new beard, refuses to be categorized.

At the concert, Dylan was the only performer who did not perform Guthrie's material in a way Guthrie might have performed it.

Instead, he plugged in his electric guitar, added an organ and piano, picked up a strong beat from the drum and made folk-rock out of Guthrie's "Grand Coulee," "Roosevelt," and "I Ain't Got No Home."

The audience, which had wainted half the performane for Dylan, went wild. The folk stars on-stage with him reacted just as strongly.

Pete Seeger turned his guitar over and beat accompaniment on the back. Judy Collins, Odetta, Arlo Guthrie—Woody's folk-singer son—and Tom Paxton tapped their feet and swayed with the music. Richie Havens mouthed the words to the song mutely.

"This Train Is Bound For Glory," sung by the entire company, opened the program and songs by Guthrie were interspersed with text read by Ryan and Will Geer.

The audience, mostly under 25, was familiar with most of the material and the performers, though few had seen Guthrie when he was alive.

Slides of Guthrie's drawings and a group of child dancers highlighted Guthrie's recording of "Take Me Ridin' In a Car-Car." His recording of "Talkin' Dust Bowl" was played against a background of slides from the dust bowl country.

The established stars of the show, Dylan, Odetta, Miss Collins, Seeger and Paxton, had potent competition from the newest figure there, Havens. His version of "I'd Rather Drink Muddy Water," drew an ovation.

Seeger, however, was the only performer to give an encore.

The money from the two sell-out performances at Carnegie Hall is marked for the newly formed Committee to Combat Huntington's Disease, of which Guthrie died.

ARTUR RUBINSTEIN REMAINS AWESOME

By IRVING LOWENS
Music Critic of The Star

Artur Rubinstein, piano, Constitution Hall. Program: Sonata in C, Op. 53 (Waldstein), Beethoven; Fantasiestücke, Op. 12, Schumann; Ballade in G minor, Op. 23, Chopin; Scherzo in C sharp minor, Op. 39, Chopin; Fantaisie in F minor, Op. 49, Chopin; Mephisto Waltz, Liszt.

The ageless Artur Rubinstein played for his customary overflow audience last night in Constitution Hall. It is utterly incredible that this great pianist, who seems to have found the secret of eternal youth not only in his artistry but in his appearance should be about to celebrate his 82nd birthday next Sunday. Nevertheless, that is of the matter.

Rubinstein began as a phenomenon. By the time he had been playing for half a century, he grew into a miracle. Now, I suppose, the only way to characterize him is as an impossibility. Human beings simply cannot play the Liszt "Mephisto Waltz" that way after the extraordinarily taxing program he offered.

Awesome Rubinstein was, and awesome Rubinstein remains even though I got the distinct feeling that he was not at the absolute top of his form yesterday. I do not refer to the glowing Schumann which closed the first half of the program or to the fantastic Liszt, but rather to the Beethoven "Waldstein" Sonata and the Chopin group.

Somehow, the Walstein did not carry with it that sense of inevitability which is the Rubinstein hallmark—there was some slight forcing of tempos and the merest hint of effort. And this waywardness and tension, together with a slightly blurry line, marred both the G minor Ballade and the C sharp minor

Gov. Rockefeller Names Study Unit On Abortion Law

ALBANY, N.Y. (UPI) — Gov. Nelson A. Rockefeller has named a committee of medical, civic, legal and religious leaders to review New York state's abortion law and recommend changes in time for action at this year's legislative session.

The Republican Governor asked the committee yesterday to focus its attention on determining proper conditions under which an abortion should be authorized. The committee is also charged with setting up the procedure for verifying that such conditions exist.

Ex-Gov. Stratton Will Run Again

The Evening Star, January 21, 1968



Guthrie Concert Reviews

The two concerts at Carnegie Hall yesterday honoring the memory of Woody Guthrie, the folk singer, will be reviewed in all editions of tomorrow's New York Times.

The New York Times, January 21, 1968

Tribute to the Life and Legend of Woody Guthrie

Eight Folk Singers, Including Bob Dylan, and 6,000 Fans Take Part in Benefit

By ROBERT SHELTON

The legend of Woody Guthrie did not die with the Oklahoma folk poet last October. It appears instead that the legend —and the reality—of that protean national bard are beginning to take hold as they never quite did in his lifetime.

On Saturday, for example, the folk-music community joined to give a pair of benefit concerts at Carnegie Hall in tribute to Guthrie, "the rusty voiced Homer" of the Depression. The programs were undeniably emotional. Both ended in five-minute standing ovations after capacity audiences had joined the performers in singing "the folk national anthem," Guthrie's "This Land is Your Land."

A great deal of passion, devotion and talent were poured into these concerts.

As comprehensive as the programs were, they still only skimmed the multitudinous talents, the encyclopedia of hard times and hard traveling, that was Guthrie's life. Few writers enjoyed more romance or endured more tragedy.

Today, less than 20 per cent of his prose has been published and fewer than 300 of his 1,000 songs are performed. The potential for tapping the Guthrie vein — biographical, literary and musical—is a staggering prospect for film, television, books and recordings.

Saturday's concerts were kept on a consciously simple, folksy level. But it would be easy to envision a national company of singing actors devoted solely to returning to the American people the artistic riches Guthrie drew from them.

On hand to say, in their fashion, "So long, it's been good to know you," were Judy Collins, Bob Dylan, Arlo Guthrie, Richie Havens, Jack Elliott, Odetta, Tom Paxton and Pete Seeger. The narration was by the actors Robert Ryan and Will Geer. Millard Lampell, the writer, adapted and staged Guthrie's writing and song. Harold Leventhal produced the programs for the Guthrie Children's Trust Fund, with the assistance of Terry Sullivan and Irene Zachs.

The concerts realized close to $10,000 for the Committee to Combat Huntington's Disease, Inc. The beneficiary, with offices at 200 West 57th Street, aids the medical battle against the hereditary nerve disease that ravaged Mr. Guthrie for the last 13 years of his life.

The program consisted of alternating readings and songs. The eight singers took turns at nearly 30 songs. "Some of them," Mr. Geer said, "you never heard. And some became part of the weave of the life of this land. People would swear that they were old folk songs, drifted up through the hickory smoke of history."



Mel Zimmer

Arlo Guthrie at the Carnegie Hall concert Saturday night



Woody Guthrie during his more productive years.

Rising to the spirit of the memorial, the singers gave out with a uniformly high level of performance, seemingly imbued with extra feeling. Appropriately, Woody's 20-year-old son, Arlo, began with his wispy harmonica and the song, "Oklahoma Hills," about the land his father loved so well.

Mr. Havens chanted "Vigilante Man" with a foreboding chill. Odetta intoned "Ramblin' Round Your City" and "John Hardy" with grace and dignity. Miss Collins did the "So Long" lament with depth and the sarcastic "Do-Re-Me" with wit. Mr. Elliott was his customarily splendid disciple of Woody, his old traveling companion and mentor.

Leading "Reuben James" and "Union Maid," Pete Seeger was spirited and nimble. Tom Paxton, with poise and warmth, did the celebration of patriotism, "Pastures of Plenty." Bob Dylan, seemingly unable to avoid dramatic excitement, did three songs in electric rockabilly arrangements of disarming originality with his five-man band.

The concerts had been among the most eagerly anticipated in folk circles in years. Partly, this was because they marked the return to the stage of Mr. Dylan, who had been in seclusion since the summer of 1966. The close-harmony country-and-Western vocal work of Mr. Dylan and his band, his own singing and his charismatic presence won superheated applause in a day of hot applause for his 13-minute segment.

Musically, the program reflected the growing worldliness of the folk movement. Because so many of the younger singers have worked in recent years in neighboring pop styles, this was a diverse display far from the folk monochromes of the past.

The musical tribute to Woody Guthrie was a sentimental journey of the sort not often encountered in a concert hall. Eight of our best folk singers and an audience of nearly 6,000 paid homage to a great folk poet who was profoundly committed to humanism.

The New York Times, January 22, 1968

Last weekend I spent my time shopping around for bargains. Between "A Tribute to Woody Guthrie" held at Carnegie Hall, Saturday at 8:30 and the Maharishi speaking at Madison Square Garden on Sunday afternoon, I had the distinct feeling my "consumer conscience" was being tapped for a future market.

Like most people I had to buy the truth and both affairs set me back plenty of money. The "Tribute" was sold out the first couple of days and press tickets weren't available. As far as the Maharishi's spiel was concerned, the press tickets were used by someone else at EVO. So my only entry to all this homespun, down to earth, real live honest-to-goodness synthetic reality was the password "George Washington sent me" as I crossed palms with genuine green paper to gain entrance to the Wonderful Worlds of the New Consciousness.

The "younger generation" was, of course, in full attendance and regalia at both affairs. The "Woody Guthrie Folk-set" sat reserved and silent, suppliant to every word, note and gesture. A second generation of folk heroes played to their "down-on-the-farm - simple - honest - philosophy - cutting - across - the - sophisticated - bullshit - of - the - big - city" awareness. Arlo Guthrie, the son of the famous myth; Pete Seeger, Judy Collins, Richie Havens, Bob Dylan were some of the progeny who performed their ablutions. It was not so much amemorial to Woody Guthrie as it was a farewell to folk consciousness.

Bob Dylan, who was the big attraction of the night, a coming out of retirement party for him since he was considered to be the true offspring o this nitty gritty mythology, set the tone for the evening. After about an hour of folk music, he came on and broke into rock and roll, an irreverent gesture, changing the rhythm for the people on stage. He spoke and sang little and, though he wasn't better performance-wise than anyone else, he one-upped everyone by being the only one on stage who wore a suit and tie. He looked healthy and sang healthy but appeared very withdrawn in himself. His shy and neat appraoch, along with his "healthy, wealthy and wise outlook" and stubbornness to play what he was into now, set the style for a new product in the business known as young people's music.

The concert ended with everyone singing together, a kind of congregational hym to telling it like it was.

The East Village Other, January 26, 1968

Bound for Glory

GUTHRIE MEMORIAL CONCERT

by Patty Fenelon



"Look, lady, I'm just a guitar player," said Dylan in *Don't Look Back*. In the same way, so was Woody Guthrie, and it was Woody and his rhythms that made the whole scene at Carnegie Hall last Saturday, January 20. The irony was that Arlo and Dylan and Odetta and Richie Havens interpreted him about twelve different ways, and they all came out good. They all sat down on the stage after singing "Bound for Glory," and Arlo came on first.

This was the high point of the evening for purists because "Oklahoma Hills", Arlo's number, has one of the dustbowl soundingest, Cherokee soundingest rhythms, and it started to conjure up the days when Bonnie and Clyde were no joke. He sang straight and beautiful in his psychedelic purple coat, and after that, pictures drawn by Woody and dust bowl scenes were projected on a screen. Then a kid's dance troop came out and made such a mess of themselves that Dylan shut his eyes for the rest of the first half of the concert. It was going to be a strange night.

Robert Ryan and Will Geer followed, narrating Guthrie's life in his own words, only without that great, bleak, crisp '30's static that you hear in the background of his records.

Judy Collins came on next and sang "So Long" in a long pink checkered skirt, and that was all right, but later she sang "Deportees" and really got into her own spellbinding style with those big crystal eyes.

Then the Great Old Man Seeger came on, and he was in charge the whole evening, what with stopping riots and all. This was the stage on which 500 had signed last week to go to jail in support of Spock, and Seeger likes that, and his banjo always does unprintable things. "Curly-Headed Baby" and "Hard Travelin'" are what he sang, but "Reuben James"in the second half was his big contribution.

Odetta, frugged her way around "Ramblin' Round Your City" with a red rose pinned to her shoulder, and rocked up such a storm that everybody started grinning.

Richie Havens was fantastic with a jazz-blues version of dustbowl---as smooth and flowing as Odetta's were swellin' and rockin'--and he came up with a really new interpretation of "Vigilante Man" that lasted six minutes. Under his suit coat he was wearing a navy Mao shirt that stuck out halfway down his bellbottom trousers and he was something to see.

Then Tom Paxton--who did a lot--carried on with "Pretty Boy Floyd", and Jack Elliot, the nuttiest one on the stage, sang "Going Down This Road", waving his cowboy hat, and that was only a promise of things to come.

Well, as I said before, besides all this singing there were dustbowl pictures and these kids running around on the stage--which made Dylan shut his eyes all the first half, sullen up there. After that, they all sang another round, and then Bobby and his electric back-up stood up and started screaming into the microphone.

The *LA Free Press* once said about "Somethings Goin' On Here and You Don't Know What It Is-Do You Mr. Jones": "Don't be a smart ass, Dylan, neither do you." Well, Dylan isn't a "smart ass" anymore, and his electric backup in "Grand Coulee" was sublime. Timing always was Dylan's virtue, and they paused at the end of each verse and then hit it--"Grand Coulee Dam". "Mr. Roosevelt"and "I Ain't Got No Home", Dylan's other two numbers, had the calm New York audience moving around in the boxes for a while and then it was halftime.

The second half was even better. Dylan's hair was sticking up worse than ever and they told some Guthrie jokes about the lady who fainted from thirst, and how people had to throw three buckets of dust on her to revive her. And the high-priced talent sat around and took turns singing verses of songs.

"Jackhammer John" really got things off the ground. Jack Elliot did a kick dance to Union Maid. That and the ironic "Do Re Me" made Will Geer lose all control and he put on his blue stork's cap and started flailing his arms around. There was a mild freakout during Odetta and Richie Haven's "I've Got To Know". The "Bound for Glory" lasted 10 minutes with everybody frugging, and the audience stomping. Then Mrs. Guthrie was introduced on the stage. O-

DYLAN RETURNS TO THE STAGE

Continued from page 18

detta finally grabbed her and danced with her.

The audience had everything from hippies to high society, and Allen Ginsberg had the best seat in the house--the center back second tier box. During "This Land", the finale, he cried.

So then Seeger sang a verse of "Worried Man", and Judy Collins kicked off her ruby slippers, and all the beards bobbed and the long legs milled around. Dylan's electric backup man really dug this and Dylan really dug Odetta and he smiled his only smile of the night. By now Seeger was playing his head off with those big raw-boned arms going around.

The finale, "This Land is My Land", was a real freakout, with everybody in the whole audience on their feet. Arlo about plucked his fingers off and Seeger suggested that we make "This Land" the national anthym and Geer is shapin' hard and the audience's Old Folks Night is about to come to an end and nobody wants to go. So everybody stamps for more and Seeger comes out and some teeny-boppers yell "NOT YOU", but Seeger says "Take these songs and like it said on Woody's guitar, 'this machine fights fascism'. Well go out and do it!"

So everybody put on their minks and went home and acted like they always did and Ginsberg cried.

The Rag, January 29, 1968



Woody Guthrie brings out the new Bob Dylan

From LILLIAN ROXON in New York



DYLAN 1964



DYLAN 1966



DYLAN 1968

THERE has never been an evening like it before, and there probably will never be one quite like it again. It was a night for applauding so hard that palms became bruised, a night of standing ovations and thunderous foot stamping, a night of overwhelming emotions and cheeks awash with tears.

The occasion was a benefit concert at Carnegie Hall last week to honour Woody Guthrie, folk poet, author, musician, writer of more than a thousand songs and singer of them in a harsh, grating voice that might not be known outside folk circles had it not inspired scores of more commercially successful imitators, not the least being Bob Dylan.

Dylan was there, of course, and that, alone, made the evening historic. It was his first appearance in public since his accident 17 months ago and when news of it got out tickets went off like rockets — prices doubling, tripling and quadrupling on the black market.

But Dylan was just the icing on the tastiest folk cake ever concocted. The evening, produced by the dynamic Harold Leventhal, shimmered with superstars and supertalent. There they all were—the folk aristocracy—on stage together, to the delight of the audience, for the whole evening, singing together, sitting together, accompanying each other on guitars, banjos and mouth organs, a million-dollar hootenanny.

First Judy Collins, long-haired, shiny-eyed, a rose at her throat, a guitar in her hand; Pete Seeger, still, as Woody Guthrie once called him, a stringbean kid, with checked shirt and trusty banjo; Woody's son Arlo, pale, ethereal, in a purple jacket and a long curly Louis XVI hairdo; Tom Paxton, mustachio'd and in splendid voice; Richie Havens, a lean Negro in rimless hippie glasses; Jack Elliott in cowboy hat, looking as he always has, a little like Guthrie; Odetta, massive, monumental, like a brown earth goddess.

So quiet

And in the middle there, so quietly and unobstrusively that it took a whole five minutes for the audience to recognise him, Bob Dylan, his once huge head of hair now neatly shorn, his face tight and tanned and altered not so much by a new trim beard or by what seemed like a little post-accident surgery, but by a whole new expression, not the familiar one of rebellion and confusion, but one of peace and tranquillity.

That array up there. It was almost more than the audience could bear.

As well as those 1,000 songs, Guthrie, who died last October, has written a staggering amount of prose. What the audience got to hear for three incredible hours was a sort of anthology of the best of both—narration read by actors Robert Ryan and Will Geer and 30 songs the eight singers took turns with.

Although the name of this Oklahoma folk poet, "the rusty-voiced homer" of the Depression is not as familiar as it deserves to be, his songs are.

In Australia, I remember, Guthrie was the first of the folk names, along with Pete Seeger and Leadbelly, to be revered — and long before the 1956 folk boom, a sure way to fill your house on a cold Sunday afternoon was to announce you had somehow got hold of one of Woody's records. And it was Woody's songs, "Union Maid," "So Long, It's Been Good To Know You," "Reuben James," and "Do-re-me," that people sang drunkenly and sentimentally at student parties.

Hearing Pete Seeger and Judy Collins singing together "You Can't Scare Me, I'm Stickin' To The Union," or Bob Dylan and Odetta in "This Train Is Bound For Glory" brought back memories of a score of fund-raising parties at Sydney's Ironworkers' Hall.

Guthrie's widow, her eyes red but her face beaming with happiness, said she still got lots of mail from Australia. There was always something very Australian about Woody's dustbowl songs, and his American "Anthem"—"This Land Is Your Land" — was a lovely song to sing ripping along Prince's Highway on the back of a truck looking out at the gum trees and the mountains.

It was during "This Land Is Your Land," the grand finale, that tears really flowed and the applause sounded as if it would never end.

Many people, I think, came because of Dylan and the chance to see eight of the country's big folk names on one program. But the applause and the tears were for Woody, whose personality and force the evening of words and music slowly unfolded. By the end, even the people who came just for Dylan knew that without Woody there would have been no Dylan, no Odetta, no Pete Seeger, no Judy Collins—or not, at least, the way we now know them.

Dylan first came to New York from Minnesota because he wanted to meet Woody. Woody was then already in hospital fighting his 13-year-old fight against Huntington's Disease. When Dylan first started singing, he did what many young folk singers of that time did, namely modelled himself almost entirely on Woody.

Up at folk city, they sighed and dismissed him as just another Guthrie freak. No one in those days would for a minute have believed he would go on to world fame, become a legendary name in his own right and sign a recording contract for $2m — let alone revolutionise the whole popular music scene. To this day there is still some bitterness in folk circles that "Bobby" made the big time while Woody, from whom so much had come, languished unknown in hospital.

But "Bobby" was only one of many who, like Judy Collins and Joan Baez, were there when the time was right, when the world was ready to accept folk on a commercial basis. In the wake of the boom they set off Pete Seeger, who had been singing the same songs for years, made a dramatic comeback so that today he makes the sort of money he deserved to make all along.

Fashionable

Again, in these days when protest has finally become fashionable, and blacklists are out, the political views that seemed so extreme to the general public in Woody's day are now considered entirely acceptable. Pete Seeger is no longer blacklisted off the air, Judy Collins can march on Washington, Bob Dylan can berate the masters of war and Joan Baez can refuse to pay taxes.

What "Bobby" got from Woody, he has given back a thousandfold in getting folk music accepted by more than a handful. And the process which seems to have been completed, has, in fact, just begun, as Dylan has very dramatically demonstrated with his new record album, the first since his August, 1966, accident.

Here in the new record is a completely folk mood, none of the electrical instruments that marked his transition to rock, just gentle unamplified guitars, drums, piano and his own harmonica. That a record of such simplicity could be a runaway best seller was unthinkable until Dylan sprang the surprise himself. Now he has opened the way for a whole lot of more gentle music.

Woody, for once, could really make it today in Tin Pan Alley. Another revolution is on its way—and already "The New York Times" critic, Robert Shelton, has predicted a massive revival of Guthrie material, especially of his 700 or so still unpublished songs.

As for Dylan, well, it was clear that Woody and no one else was the star of the evening, and without Dylan there, it still would have been a night of nights and infinitely moving. But somehow his presence, so changed, serene, smiling, oddly respectable in his grey suit and open-necked blue shirt, was the crowning touch.

He was alive and well, after all, despite rumours to the contrary, and when he closed the first half with three Guthrie songs, arranged rock-a-billy style accompanied by a rinky-tink piano, drums, two non-electric guitars (one his own) and only one electric guitar, you saw he was in the finest of voice and spirits and had never been better.

The long rest after the accident, the marriage to a young, slim, dark-haired girl who resembles Joan Baez, the birth of two children, the tranquillity of his country hideout in Woodstock — all have combined to produce a new, gentler, more mature Dylan. The old tensions and angers seem gone for ever.

He could have made his comeback at his own big concert, of course, and sold out every ticket at God knows how much. And his wily manager, Albert Grossman, was probably planning it that way in his own good time. But when the idea of the Guthrie concerts came up, it was Bobby himself who wanted to appear to pay tribute to this man who had so inspired him.

Impeccable

It was a beautiful and moving evening for many reasons, not the least being the impeccable production and staging. But when the cards were down, what made it really special, and what made it appropriate for Dylan to stage his comeback under its auspices was the feeling it gave that Guthrie's spirit lived on and would continue to do so.

Already there are those who are getting from Dylan what Dylan got from Guthrie. All Dylan's success means is that more people are getting it, that the poetry is out of the song books and the folk clubs, into the jukeboxes and television sets.

These days down Tin Pan Alley way there's a lot of beautiful music around. You can be cynical and say shrewd merchandising of Dylan made it possible. Perhaps.

But Dylan's presence at the Guthrie concert brought home one important point, and that was that it was no longer necessary to be cynical.

Woody's people — Dylan, Judy Collins, Odetta — were rich and famous but their songs were still beautiful. The "goodies" were winning without selling out. It said a lot for the future.

The Sydney Morning Herald (Australia), January 27, 1968



Singer Bob Dylan, making his stage comeback at the Carnegie Hall.

Bob Dylan returns—and his fans go wild

From MIRROR REPORTER

New York, Sunday

AMERICAN folk singing star Bob Dylan made a comeback here last night.

And he received a fantastic welcome from his fans.

They jammed the Carnegie Hall to see him make his first public appearance since he broke his neck in a motor-cycle accident in August, 1966.

It was fifteen minutes before the 26-year-old idol could sing.

For the whistling, stamping, clapping fans kept up a continuous barrage of noise.

Finally, when the noise died down, Bob sang three songs — to the accompaniment of an un-amplified guitar.

But when he tried to leave after his fifteen-minute appearance—at a concert in memory of the late folk singer Woody Guthrie—the fans broke out again.

A TO WILSON



Dylan . . . he sang three songs.

Mike Kasperak
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LBJ PEACE PLAN IS SNUBBED BY HANOI

NORTH VIETNAM yesterday denounced a peace formula suggested by President Johnson.

The official North Vietnam daily newspaper, Nhan Dan, said that the formula "constitutes very insolent conditions."

Nhan Dan's reaction was the first from North Vietnam since President Johnson outlined his peace plan in his State of the Union address.

The formula, first advanced by the President in San Antonio, Texas, last September, says:

"US bombing of North Vietnam would stop if talks would take place promptly and with reasonable hopes they would be productive:

"The Communists must not take advantage of the US actions, so as to reinforce their forces with men or supplies."

Nhan Dan commented: "The so-called formula is nothing but a habitual trick of the United States to put the aggressor and the victim of aggression on the same footing."

Dylan returns—and fans go wild

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But when he tried to leave after his fifteen-minute appearance—at a concert in memory of the late folk singer Woody Guthrie—the fans broke out again.

Fellow folk singer Pete Seeger had to calm them down.

MAY HAVE TO QUIT

(Blyth), another vice-chairman, will take the view that Mr. Silkin had no right to act on his own.

Mr. Silkin is expected to ...

Party.

No compromise will be possible unless Mr. Silkin agrees that the ban which he wants to impose on the rebels ...

The Daily Mirror (UK), January 22, 1968 (different editions)

BOB DYLAN BACK, FANS RAVE



by CAROLYN REYNOLDS

BOB DYLAN made a triumphant comeback last Saturday—at New York's Carnegie Hall in a concert tribute to the late Woody Guthrie.

For 15 minutes fans clapped, stamped, whistled and cheered while Dylan waited to sing his three songs. It was his first stage appearance since he broke his neck in a motor cycle smash in August 1966.

After a nervous start, he obviously enjoyed himself and had to be smuggled out of the hall to avoid the hundreds of fans waiting outside to see him.

TURN TO PAGE 10

THE RETURN OF DYLAN

CAROLYN REYNOLDS REPORTS FROM NEW YORK

BOB DYLAN was back on stage for the first time in 18 months.

The occasion was last Saturday's musical tribute to the late Woody Guthrie at New York's Carnegie Hall.

Security

The performers included Judy Collins, Arlo Guthrie, Richie Havens, Jack Elliott, Odetta, Tom Paxton and Pete Seeger — but everyone was there to see Dylan.

There is an expectant atmosphere in the audience filled with folkpeople and Woody's widow is heard describing the fantastic security arrangements for Dylan.

Then the artists file on stage to sit in a row of chairs. Dylan wears a grey suit; blue shirt; high, zippered, grey suede boots; no tie; and a diamond ring on his right hand.

He looks healthy but nervous. His hair is long and curly, but not wild and he has a small ear-to-ear beard cut close.

Dylan sits next to Paxton and chats quietly.

The programme begins with a narration by Robert Ryan and Will Geer, a personal friend of Guthrie's.

Screen

Then it becomes quotations from Guthrie, leading into songs. Photos of the Dust Bowl are projected on a screen and Dylan turns to watch them closely.

The audience is very quiet and there is a strong sense of sentimentality as the artists sing, alone and with each other.

Towards the end of the first half there is a pause while a backing group of electric bass, piano, organ, drums and electrified acoustic guitar sets up.

Dylan stands up and walks to the microphone, holding his guitar as he always did.

He waits for tumultuous applause to die down and then there is silence as he sings "Big Grand Coulee Dam" to his own acoustic guitar, but no harp.

He greets applause for this with shy smiles and nervous bobs of the head.

Then into "Dear Mr Roosevelt" and finally "Ain't Got No Home In This World Anymore." More applause as the audience welcomes him back.

Hippy

Nervousness seems to have disappeared and he walks offstage with the others, talking and laughing and looking more than glad to be there.

The audience has been looking for signs of his accident, but there are none.

As the lights go down for the second half, he is there, on stage, again, and it is as though he had never been gone at all.

He doesn't sing alone during the second half, but he does one verse of "This Train Is Bound For Glory" and duets with Judy Collins on "This Land Is My Land," when Seeger succeeds in getting the entire audience to singalong.

All nervousness gone, Dylan laughs and jokes with artists, waves to friends, enjoys himself a great deal.

The whole evening is being recorded by Columbia and a potential highlight of the record is Odetta.

All the artists are in top form and interesting moments include Seeger and Havens in a duet.

Arlo Guthrie, looking like a hippy in bright cranberry, has hardly any voice but much stage presence — and he is Woody's son.

The show closes with roof-raising applause which doesn't stop until Seeger says something to make the audience leave.

Beard

Crowds hang around waiting for Dylan for a long time, put he has evaded them and no one knows where he has gone.

That he has been there is enough.

He seems different — that he is back after 18 months is different in itself. But the beard changes him and his hair doesn't look electric any more.

Everything about him is intense, but as the strangeness wears off he will become more familiar.

Melody

The most startling change is in his voice. Very obvious, as on his LP, "John Wesley Harding," is that he sings more than he used to.

There is more melody and a lot of the harshness is gone. His voice sounds older, more mature.

It is difficult to tell what effect this might have on his songs, since he sang only Guthrie numbers at the concert.

But none of the effect of his presence is missing. He still rivets attention on himself — as when he moves his hand slightly to the song, while everyone else taps feet and snaps fingers.

Smiles

He is confident after the first nervousness has passed. And when, at the end of the programme, a number of Columbia executives come out of the wings to greet him, he shakes hands and smiles and laughs and looks very pleased to see them.

There is no audience hysteria for him, but rather a sort of relieved affection, a re-assurance that becomes stronger as they watch and listen to him.

All the questions that have been asked, all the mystery of his total retreat, are still unanswered.

Back

But they are not so important any more, for they are less important than the fact that he is back.

It is more than appropriate, too, that he should return almost as he started — with Woody Guthrie.

Melody Maker (UK), January 27, 1968

Dylan Due Back On British Scene

LONDON — Bob Dylan will be back on the British scene with a bang in the new year.

His long awaited new LP of completely original material is scheduled for an early release by CBS.

Ronnie Beck of Feldman. Dylan's British publisher, already has an impressive promotion campaign lined up on Manfred Mann's new issue on Jan. 12 on the Fontana label, "Mighty Quinn," a strong contender for a Dylan chart placing.

Peter, Paul & Mary's release on Warner Brothers of Dylan's "Too Much of Nothing" is taking up plenty of air time.

Record World, January 13, 1968

NEW YORK:

After more than a year of sometimes not so patient waiting, we finally have a new Bob Dylan LP. The title is, "John Wesley Harding," and it is presumably named for John Wesley Hardin (1853-1895,) a notorious gunman out of the old American west. Dylan's latest effort sounds like early Dylan, but early Dylan seasoned with the experience of the past three or four years.

There may as well have been two Dylan albums in that big Columbia release package because the Flatt & Scruggs "Changin' Times" package has five Dylan cleffings on side one. Other tunes on the LP are by: Ian Tyson, Earl Scruggs, Bobbie Gentry, Pete Seeger, Flatt & Scruggs, and Woody Guthrie.

Dylan will make his return to the concert hall on Jan. 20th when he takes part in a memorial concert for the late Woody Guthrie. Proceeds from the Carnegie Hall concert (really two concerts, both of which are already sold out) will go toward the research on and the fight against Huntington's Chorea, the disease to which Guthrie succombed late in 1967. In addition to Dylan, Robert Ryan, Will Geer, Judy Collins, Arlo Guthrie, Tom Paxton, Richie Havens, Brownie McGhee & Sonny Terry, Odetta, and Pete Seeger will also appear. The entire production will be adapted and staged by Millard Lampell. We have received indications from the office of Harold Leventhall (producer of the tribute) that a third concert may be scheduled to take care of the demand for tickets.

Cash Box, January 20, 1968

NEW YORK hippies organised a "love-in" in Central Park in his honour. Whenever he is seen in public in that city, the "flower people" shower him with kisses and floral tributes.

The Bonnie and Clyde set including actor Warren "Clyde" Beatty, made him their star guest at a meeting of New York intellectuals.

Folk-singing idol Bob Dylan clambered out of a sick bed to join in this hymn of praise and sat at his feet with some of America's new generation playwrights, poets and writers.

Who is this man? Another Guru or new gimmick hot gospeller?

No. The object of their affection and adoration is a 46-year-old Briton, Peter Ustinov.

The Sunday Mirror (UK), January 21, 1968

THE BALLAD OF FRANKIE LEE AND JUDAS PRIEST; w & m Bob Dylan. 3 p. © Dwarf Music; 15Jan68; EU32641.

I DREAMED I SAW ST. AUGUSTINE; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32642.

DEAR LANDLORD; w & m Bob Dylan. 2 p. © Dwarf Music; 15Jan68; EU32643.

DOWN ALONG THE COVE; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32644.

WICKED MESSENGER; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32645.

DRIFTER'S ESCAPE; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32646.

I'LL BE YOUR BABY TONIGHT; w & m Bob Dylan. 2 p. © Dwarf Music; 15Jan68; EU32647.

ALL ALONG THE WATCH TOWER; w & m Bob Dylan. 2 p. © Dwarf Music; 15Jan68; EU32648.

JOHN WESLEY HARDING; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32649.

AS I WENT OUT ONE MORNING; w & m Bob Dylan. 2 p. © Dwarf Music; 15Jan68; EU32650.

I PITY THE POOR IMMIGRANT; w & m Bob Dylan. 2 p. © Dwarf Music; 15Jan68; EU32651.

I AM A LONESOME HOBO; w & m Bob Dylan. 1 p. © Dwarf Music; 15Jan68; EU32652.

Catalog of Copyright Entries, Music. January - June 1968

As folk poet, **Bob Dylan** is without peer among his generation. His songs or "stories", as he calls them, have been sung and recorded by **The Byrds, Peter, Paul and Mary, The Turtles, Ian and Sylvia, Gordon Lightfoot, Joan Baez**---just to mention a few.

On stage, Dylan carries himself and his voice with an aloofness, a careful detachment from both his material and his audience. Dylan is a deeply committed young man who conveys his concern for the world around him through unique and poetic imagery that makes explicit the human condition. As critic **Robert Shelton** from the New York Times once stated, "Dylan breaks all the rules of songwriting except that of having something to say and saying it stunningly."

The legendary figure with a mass of curls, sensitive features, dressed in beat-up blue jeans, boots and wrinkled shirts has been silent for the past sixteen months.

Bob Dylan suffered a broken vertabrae and internal injuries in a motorcycle accident near his home in New York state. During his recovery period Dylan was in complete seclusion. No one was able to find his whereabouts. (It was reported that he was hiding-out at **Albert B. Grossman's** estate in the mountains).

Two months ago Dylan started to make trips to Nashville and the end result was a soon-to-be released album entitled "John Wesley Harding". Toronto's **Levon and the Hawks** aren't backing Dylan on the upcoming album. He's back to his old folk style. Dylan is accompanying himself with the acoustical guitar and is only using a bass player for that added sound.

For unknown reasons Dylan doesn't want publicity. It was reported that he would not sign his new contract with **Columbia Records** until they wrote a provision into his contract against any advance publicity. Will this make people more aware of him?

RPM (Canada), January 20, 1968

WE could be on the verge of a Bob Dylan "revival" — thanks to an Eskimo.

This deep thinking American has written a song about an Eskimo called "**Mighty Quinn.**" It was quickly snapped up by Manfred Mann for his new Fontana release on Friday.

I don't recall ever having an Eskimo in the charts, but stand by for Mr. Quinn. With Bob Dylan and Manfred Mann behind him, how can he fail to break the ice?

Birmingham Evening Mail (UK), January 10, 1968

QUINN, THE ESKIMO; w & m Bob Dylan. 2 p. © Dwarf Music; 16Jan68; EU32833.

TEARS OF RAGE; w & m Bob Dylan. 2 p. © Dwarf Music; 16Jan68; EU32834.

GET YOUR ROCKS OFF! w & m Bob Dylan. 2 p. © Dwarf Music; 16Jan68; EU32835.

OPEN THE DOOR, HOMER; w & m Bob Dylan. 2 p. © Dwarf Music; 16Jan68; EU32836.

NOTHING WAS DELIVERED; w & m Bob Dylan. 2 p. © Dwarf Music; 16Jan68; EU32837.

Catalog of Copyright Entries, Music. January - June 1968

Dylan's Canada 'Road Co.' Book, No Thanks to Xerox

Toronto, Jan. 30.

Singer Bob Dylan withdrew his first book, "Tarantula," a collection of his writings from Macmillan's publishing schedule, but Xeroxed copies have found their way to Ottawa and Toronto.

"Usually a book circulates underground it's because the book is illegal—the people copying it and passing it around, are frustrating the censors. In this case, however, they're frustrating the intentions of the author," Toronto Daily Star columnist Robert Fulford reported last week.

"When he decided not to publish it—if, in fact he has made that final decision—Dylan was probably acting wisely. 'Tarantula' is a collection of prose-poetry pieces, loosely written and loosely connected," Fulford, the Star's book editor, commented.

In his column, Fulford printed three excerpts from the Dylan book and pointed out that Macmillan of New York had scheduled the book for publication and had even put out Dylan buttons and Dylan shoppingbags as promotion for it. A Macmillan spokesman told him that no publication date could be forseen because Dylan had withdrawn it.

One excerpt reads:

"i don't care what bob hope says —he aint going with you nowhere —also, john wayne mightve kicked cancer, but you oughta see his foot—forget about those hollywood people telling you what to do—theyre all gonna get killed by the indians—see you in your dreams lovingly, plastic man."

There are no capitals, no punctuation and seemingly no end to sentences.

"Dylan at times is, as the phrase might go, traditionally avant-garde," Fulford noted. "His opening lines might easily have appeared in one of the literary magazines of the 1920's."

Commenting on the Xeroxed copies, Fulford said: "The Xerox machine is a powerful cultural force . . . Dylan doesn't want his book published, but a kind of publication is happening in spite of him."

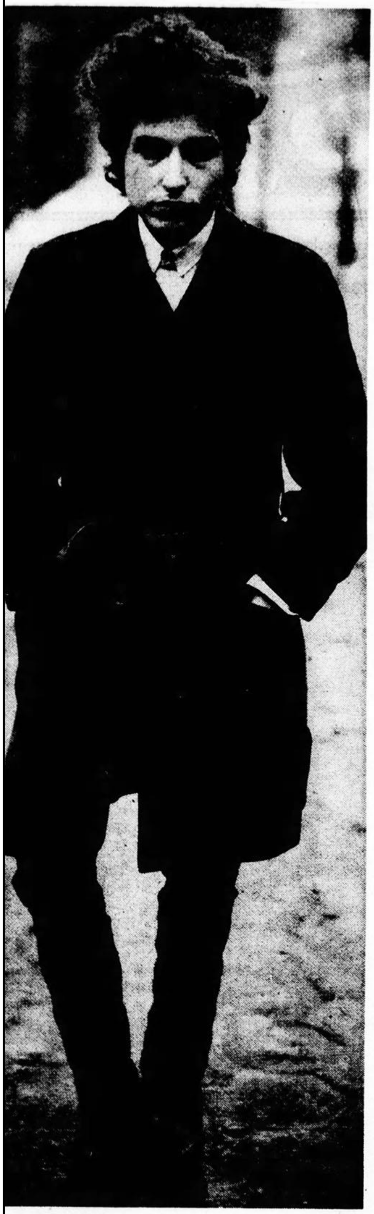
Variety, January 31, 1968



Columbia ZSP 136003 (USA)

Dylan: No Longer in Absentia

By TOBIE GEERTSEMA



BOB DYLAN, the teenagers' troubadour who has spoken for an age since he first came out of the West in 1960 to wander restlessly through the country, is back after a year-and-a-half of silence. Playing his guitar and singing his own folk tunes, like "Blowin' in the Wind," he became a living legend in those early years and the alienated younger generation claimed him as their own. More a folk poet laureate than a technically skilled musician, he drew SRO audiences here and abroad and his record albums sold in the millions. Since a motorcycle accident near Woodstock in the summer of 1966, he has lived in seclusion on a Byrdcliffe mountaintop in that village. Far from diminishing his popularity, this has added to the legend and, last year, four of his old LP albums broke the million-dollar sales mark, something none had done previously. (1965 Richard Avedon photo, reprinted courtesy of Harper's Bazaar.)

The genius of Bob Dylan is taking wing anew. And there are some who say this is due to the secret life he has lived in Woodstock for almost two years. Did Dylan spend this time in peace and contemplation, and was it from his secluded, recluse-like life in a mountaintop chalet in the art colony that his latest work of creation emerged?

It's entirely probable but one must remember, too, that folk singer-poet Dylan has always spoken for an age. His sardonic way with a ballad lyric was something with which the teenagers of the angry '60s could identify. More than any other performer of his time, he had the mystique and charisma and thousands cheered him at Newport, in London and on Mississippi cottonfields as the protest singer's protest singer. His records were heard everywhere and as a composer and performer, he became a youthful millionaire.

All that could have ended on a road outside Woodstock in the summer of 1966. Dylan's shiny new motorcycle skidded out of control on a curve and the Bard of Folk ended up in a hospital. Facing lengthy recuperation from neck and other injuries, he retreated to a rustic hideaway in the Byrdcliffe section of Woodstock, maintained a stoic silence for more than a year, and refused to be interviewed by the press or to make personal appearances.

Familiar Figure

While the rest of the world imagined him dead, dying, horribly scarred or voiceless, Woodstockers knew he was on the mend. He often appeared behind the wheel of his blue station wagon on the village streets; showed up at the local school like any other father when his small step-daughter's class exhibited in an Open House program, ice-skated occasionally on a local pond; and came into the village regularly on Sunday nights to be entertained at the movies.

Reporters who tried to reach his fortress were turned away and, as the media carried a rash of rumors, the kids continued to plaster their walls with bigger-than-life-size posters of the fuzzy-haired Dylan and to buy his records, even in absentia, more than they ever had before. A movie which had been filmed before his accident and during a tour of England; (it's currently playing at Woodstock's Tinker Street Cinema) was a smash at the box office, and the Dylan legend grew in silence as it never had in the flesh.

Now Dylan, at 26, and looking less Dickensian, has come back with a bang and the music critics can't stop talking about it. Just off Columbia Record's production line is a new Dylan LP (the first since his cycle spill) and the fact that he slipped out of Woodstock and went down to Nashville to wax it seems to loom as large in the news as the fact that its songs are about outsiders, lovers, losers and temptation. Dylan, who switched from strumming his own guitar to the electric guitar and big-noise backing before his "retirement," has returned to the quieter folds of guitar and harmonica.

Religious Overtones

Top critics on major papers and in national magazines spoke with amazement of the fact that many of the new songs are suffused with religious feeling as are The Ballad of Frankie Lee and Judas Priest, and I Dreamed I Saw St. Augustine.

Woodstockers, who knew before the rest of the world that Dylan is no longer clean-shaven but sports a sparse beard, and that he long since gave up the "Dutch boy" type caps he pioneered for cowboy hats in summer and a headpiece resembling those worn by Amish farmers in winter, were not the least bit surprised by this new turn in his music. It has been bruited about the art colony for some time that Dylan had "gotten religion," was attending a local church regularly and, as a result, was far less sarcastic and sardonic, if indeed he ever had been in truth. It was even reported he was "turning into a far nicer guy."

If there is a question about his nicety or aloofness, there is no question that he's still a superstar and his new album, titled John Wesley Harding (after a gambler and gunman of long ago) proves it.

Muted Protest

If the new songs are basic Dylan, they lack much of the former protest outcry that marked his earlier compositions. He even seems to be singing better.

With the record proving that Dylan is ever-changing and ever-moving, he just may be leaving Woodstock more and more often. Last week he also gave his first concert since the accident and fans are hoping he will return in earnest to the public performance circuit. Whether he will or will not is still open to conjecture — but he did betake himself to Manhattan Jan. 29 for a Carnegie Hall memorial concert for Woody Guthrie, the late Oklahoma-born vagabond who sang of the dusty Dust Bowl '30s and the despair of the Great Depression.

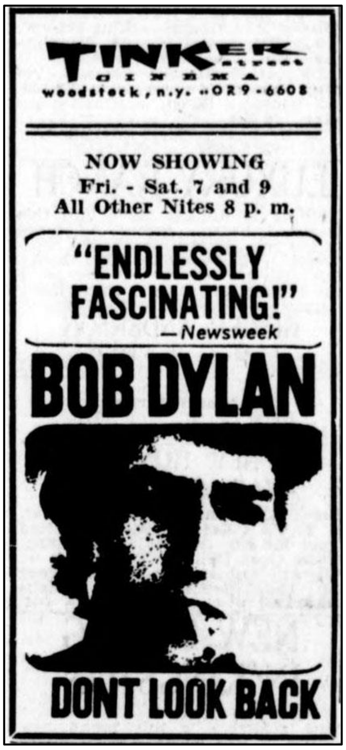
Only a few ads announced Dylan's participation in the concert but the box office was sold out faster than you can say "We Shall Overcome." Anyone lucky enough to hold tickets could make a buck, but miss the concert, by selling them to someone else at five times the original price.

All of which proves that Dylan will remain a trendmaker, in all probability, whether he goes onstage regularly . . . or whether he remains in hiding in Woodstock to write books and music, spar conversationally into the wee small hours with his close friends, play with his two youngsters, and be accepted, as he has been there, as a person who has a right to privacy by the residents of the art colony.

The Kingston Daily Freeman, January 27, 1968

'Don't Look Back" is currently playing at the new Tinker Street Cinema in Woodstock and it is a film of taste and skill that should be seen by one and all.

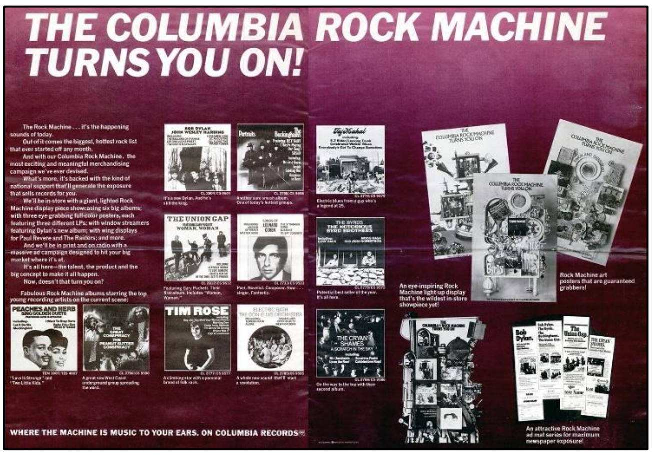
The Kingston Daily Freeman, January 27, 1968



The Kingston Daily Freeman, January 30, 1968



The California Aggie, January 19, 1968



Billboard, January 13, 1968



Ken Regan—Camera Five

Dylan at Guthrie concert: 'Because I need something to sing'

Dylan Is Back

"I won't be giving any concerts for a while," declared Bob Dylan. "I'm not compelled to do it now. I went around the world a couple of times. But I didn't have anything else to do then." So the hunger of an adoring public, famished by Dylan's eighteen-month retirement after his near-fatal motorcycle accident in 1966, is feasting on his new record, "John Wesley Harding."

It has broken all Dylan records, its sales already verging on half a million and the gold disk that it took Dylan's three previous albums a year to achieve. In a month it has leapfrogged up the Billboard hit parade to No. 2, eclipsing the Rolling Stones and challenging the front-running Beatles.

Each Dylan album mapped new directions, alienating or delighting old admirers, enlisting armies of fresh recruits. In "Another Side of Bob Dylan" he turned deaf ears to the protest idiom to which he had contributed such classics as "Blowin' in the Wind" and "The Times They Are A-Changin'." And then, when he exchanged his acoustical guitar for electric, used a rock beat and invented a form called folk rock and such songs as "Like a Rolling Stone," the folk purists called him "traitor." "It's just development," Dylan says. "We're always changing. You use new imagination and you get a new look."

'G': "John Wesley Harding" is no exception. Dylan likes change so much he even added a "g" to the name of the legendary Texas desperado. A few people have suggested that Dylan was trying to make up for all the g's he's dropped while singing his songs, but when asked he replied, "No, that's just the way the name always sounded to me."

The obvious change in the new album is Dylan's return to the acoustical guitar and his train-wail harmonica. "I was always with the traditional song," Dylan says. "I just used electricity to wrap it up in. Probably I wasn't ready yet to make it simple. It's more complicated playing an electric guitar because you're 5 or 10 feet away from the sound and you strain for things that you don't have to when the sound is right next to your body. Anyway it's the song itself that matters, not the sound of the song."

Craft: The simplicity and brevity of most of the songs in the new album happily reverse the tangled, surrealistic prolixity that characterizes such previous songs as "Desolation Row" and "Sad-Eyed Lady of the Lowlands." The new songs are carefully crafted, the imagery vivid and direct, the language concise, the rhymes often consonantly sophisticated. But concision inspires its own enigmas, demanding that the listener fill in between the lines—and sometimes provide the ending to a narrative ballad. "I Dreamed I Saw St. Augustine" burns with fervent evangelism, and "All Along the Watchtower" mixes the symbolic, the pedestrian and the mystic to present a vision of irresistible evil.

An unusual quality of the new album is its fervent morality. Three of the songs actually end preaching a moral. "A song is moral just by being a song," Dylan comments. "We're all moralists. We all believe the same things in the same places." But Dylan's morality here is no longer concerned with specific causes, individual victims or, as in "The Gates of Eden" or "It's Alright Ma (I'm Only Bleeding)," with unrelieved pessimism. Rather it is more philosophical, insisting in "The Wicked Messenger" and "I Pity the Poor Immigrant" on a fundamentalist approach to good and evil.

The two love songs that end the album reveal a new sexual maturity in Dylan. In earlier love songs, women are usually portrayed as selfish, fickle and even contemptible. But now he shows an adult and mutual tenderness. At the same time he gives the songs an amusing added dimension by slyly playing with love words that apply as easily to mother and son as to lovers. The simple, witty, lovely "I'll Be Your Baby Tonight" begins "Close your eyes/close the door/you don't have to worry any more/I'll be your baby tonight" and ends "Do not fear/bring that bottle over here/I'll be your baby tonight."

Poet: In a rare interview, a slender smiling and bearded Bob Dylan, who wears octagonal-shaped rimless Ben Franklin glasses, expressed a surprising attitude toward his songs, which accounted in part for the obscurity surrounding so many of his lyrics. "I only look at them musically," he said, in a soft, Midwestern drawl. "I only look at them as things to sing. It's the music that the words are sung to that's important. I write the songs because I need something to sing." He elaborated. "It's the difference between the words on paper and the song. The song disappears into the air, the paper stays. They have little in common. A great poet, like Wallace Stevens, doesn't necessarily make a great singer. But a great singer always—like Billie Holiday—makes a great poet."

Dylan appeared much more concerned with his performance of the songs in his new album than with the songs themselves. "I could have sung each of them better. I'm not exactly dissatisfied but I'm just not about to brag about the performance. In writing songs I have one great trouble. I'm lazy. I wish I could but you're not going to find me sitting down at the piano every morning. Either it comes or doesn't. Of course some songs, like 'Restless Farewell,' I've written just to fill up an album. And there are songs in which I made up a whole verse just to get to another verse."

He didn't do this in "John Wesley Harding." "It holds together better. I've always tried to get simple. I haven't always succeeded. But here I took more care in the writing. In 'Blonde on Blonde' I wrote out all the songs in the studio. The musicians played cards, I wrote out a song, we'd do it, they'd go back to their game and I'd write out another song." He wasn't composing on the spot but merely writing down songs he had carried around in his head for some time.

Confusion: Dylan prefers Nashville, where the new album was recorded, to New York. "I've cut seven albums in New York. You have to put up with all that taxicab nonsense and that big-city confusion which disables you a lot. It's always cold and you can't go outside when you want, you get a boxed-in feeling. And, though New York has top-quality people, musicians sure know how to play in Nashville."

Dylan's dislike of being boxed-in apparently accounts for his seclusion in Woodstock, N.Y. Since his recovery from the motorcycle accident, he's made only one brief appearance at a memorial concert for Woody Guthrie at Carnegie Hall, where he received a hero's ovation. Shying at personal questions, he would only say about the accident: "I stared at the ceiling for a few months. But since I've often sat around staring at ceilings, it didn't bother me much. I haven't been in retreat. I'm a country boy myself, and you have to be let alone to really accomplish anything. The reason I wasn't recording was some confusion over the contract." (Columbia Records suspended Dylan and he was reportedly offered $1 million by M-G-M to switch companies. He didn't. "It was just some misunderstanding between the parties," he said.)

Wife: Dylan's current reluctance to give concerts has nothing to do with the accident from which he appears fully recovered. "I have more responsibilities now," he says. They include a wife and at least one child. Asked how long he had been married, Dylan said: "If you ask me or my wife we'd say eternity, but if you ask somebody else he'd probably say three or four years." How many children does he have? "Some," he replied.

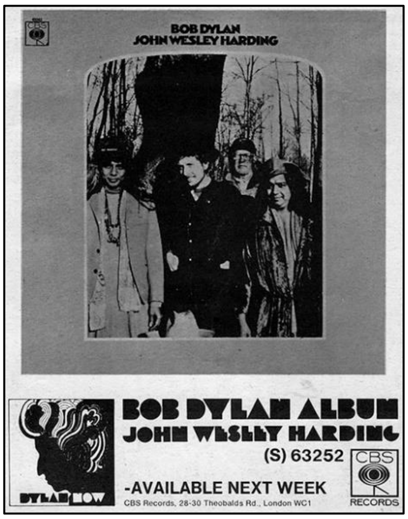
He was more communicative about the book he's writing, which is not the long-delayed "Tarantula." "You see," he said, "that was an opportunity for me to write a book rather than a book I wanted to write. I just put down all these words and sent them off to my publishers and they'd send back the galleys, and I'd be so embarrassed at the nonsense I'd written I'd change the whole thing. And all the time they had 100,000 orders." He shook his head in wonder. "Why, that is an audience for lots of writers' dreams. The trouble with it, it had no story. I'd been reading all these trash books, works suffering from sex and excitement and foolish things which only happen in a man's mind."

Hits: "I've discovered," Dylan continued, "that there are many many ways to write a story. Sensationalism isn't the way. Now I do have a story, the way Charlie Chaplin would think of it. It's all in here," he said, clutching the sides of his head. He hoped that the new book could be ready by July. Publication of "Tarantula" is indefinitely postponed.

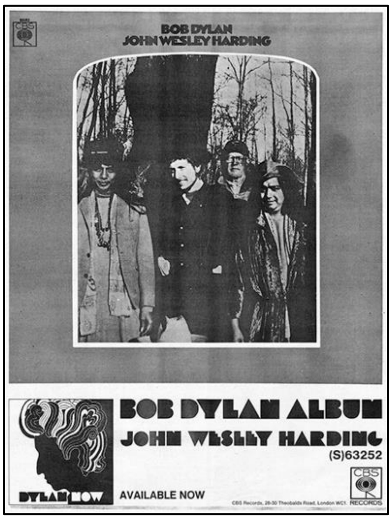
Dylan's innocent approach to writing is both touching and oddly persuasive. His way with words is indisputable, from the frequently effective poems on his record jacket to the songs themselves, so many songs, so many wonderful songs that it's amazing that he is just 26 years old. What is encouraging is the evidence supplied by his new album. A few songs are weak. None of them can match the incandescence of "Blowin' in the Wind" or "A Hard Rain's A-Gonna Fall." But the album displays Dylan the craftsman, the artist, who if he smacked no towering home runs, got a few extra-base hits and got on base nearly every time. "I used to think," he says, "that myself and my songs were the same thing. But I don't believe that any more. There's myself and there's my song, which I hope is everybody's song."

—HUBERT SAAL

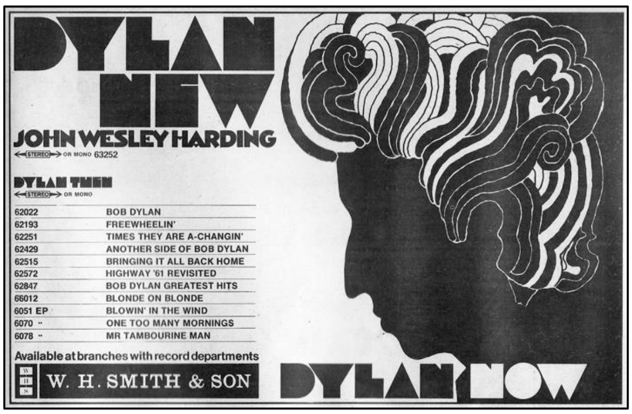
Newsweek, February 26, 1968



New Musical Express (UK), February 17, 1968



New Musical Express (UK), February 24, 1968



New Musical Express (UK), February 24, 1968

LIFE MUSIC REVIEW

Dylan's Big Nonelectric Comeback

DYLAN'S 'JOHN WESLEY HARDING'

He wears a hat now and a wispy beard and you may have trouble recognizing him when you see him smiling shyly from a snapshot on the cover of his new album. There are three others in the snapshot, but, like everyone else who has ever appeared on his album covers, they just happened to be around, he says, when the pictures were taken. Bob Dylan has a way of doing spectacular things with all the flash of a 1936 Studebaker. While contemporary music pours on the juice and turns up the volume; while media, technology and the arts conspire to put sanity to the tests of new massive assaults on the senses; while color, design, sound and style explode with even greater thunderclaps of psychedelic fireworks, Bob Dylan is making his return on tiptoe. His new album is called *John Wesley Harding*, and although the title song seems to be inspired by the exploits of a Texas badman reputed to have killed 43 persons, Dylan's lyrics and singing are as gentle as the snapshot on the cover and as peaceful as the design that surrounds it.

It was 18 months ago that, while riding the crest of his success, perhaps beyond the speed of his ambition, he broke his neck in a motorcycle accident near his home in Woodstock, N.Y. He was nearly killed. The nation's pop music radio stations interrupted their programs to broadcast the news as a bulletin. In London, a group of hippie fans printed a memorial poster leaving a blank space to give the time and place of the services. He suffered a broken vertebra and internal injuries, and when he disappeared into his convalescence, it was as if a curtain had been drawn around him like the mist that descends on his mountaintop home. In the meantime, according to record industry figures, Dylan's albums began to sell better than ever, earning him three gold records (sales of a million dollars' worth or more) in the year following his accident. At 25, he had become an American legend. Almost singlehandedly, he had started a civil war in the folk music community, rearranged the pop charts, fathered a new generation of poets and helped shape the probability that contemporary music is becoming the literature of our time. Despite his absence, there still is no one who commands more of an influence over the content of that literature than Bob Dylan.

In *John Wesley Harding*, Dylan returns with more of his essence if less of his anger. The songs are shorter, but that's because Dylan's writing is tighter. He used to telegraph an entire novel in a single song. Now his novels have become parables, allegories and morality plays. "*Arise, Arise!*" cries St. Augustine in a dream, wearing a coat of gold. The new Dylan is one whose wisdom and humor both have been enlarged by the dimension of his confrontation with death. "So let us not talk falsely now," The Thief tells The Joker, "the hour is getting late." The new Dylan is also one who obviously would rather write for the ages than be carried away by his times. Although he is a master of the singularly American idiom, his cast of characters would be valid in any era at any place. There is The Poor Immigrant, "who passionately hates his life and likewise fears his death." There is The Wicked Messenger who is told that if he "cannot bring good news, then don't bring any." There is The Lonesome Hobo, who warns, "hold your judgment for yourself, lest you wind up on this road." "The kind of song I like," Dylan recently said, "is the kind that, when you hear it . . . it makes you want to do good things."

In making his comeback as simple as possible, Dylan also comes back to the folk guitar. *John Wesley Harding* was recorded in Nashville, and instead of Dylan's new-found electric accompaniment behind him, there are only three studio musicians, a drummer, a bass player and, on two songs, a country steel guitar. Dylan also accompanies himself with the piano and with the harmonica, an instrument which becomes one of the most formidable weapons in *John Wesley Harding*'s arsenal.

In Dylan's absence, the virtuosity of pop music had begun to pass from the hands that hold the instruments to the ones that turn the knobs in the studio control booths, as if pop was going crazy trying to think of new ways to express itself. The result has been an increase in electronic noise. Simply by the commercial yardsticks that rule pop music, *John Wesley Harding* is probably going to mean that more cowboy singers and folk artists are going to be admitted to the pro charts. At 26, Dylan is back and he is pulling out the plug.

Mr. Aronowitz is an author and chronicler of the pop music scene.

by Alfred G. Aronowitz

Life magazine, February 9, 1968

● Who are those funny looking people on the cover of the new Bob Dylan album? No one seemed to know — until now!

The two persons flanking Dylan on the side are Indian musicians (Luxman Das and Purna Das) who are managed by Albert Grossman, the long-haired publicist who manages Dylan. It seems the two Bauls were at Grossman's home when the photographer from Columbia Records arrived to take the Dylan picture, and Dylan invited the Bauls to get in the picture!

Who is that tall, elderly man in the middle?

He's not a musician — he's a caretaker on the Grossman estate!

The Dylan album, "John Wesley Harding," which was featured in this column a few weeks ago, is now the number two album in the nation surpassing the Beatles, Rolling Stones and Monkees.

Dylan is also in the music spotlight in England — his composition of "Mighty Quinn" recorded by Manfred Mann is the number one song on the British charts, and it was one of the fastest - selling records in the United States last week.

Deseret News, March 1, 1968

Dylan Record Puts Beatles Up a Tree

The cover photograph of the new Bob Dylan record apparently contains a variety of small faces hidden in the trees and background foliage. The faces are very small and almost indistinguishable; however, learned observers say that at least four of them are the Beatles.

The most obvious group of faces becomes apparent when the cover is turned upside down; at the top of the tree, in the lighter area, are at least seven faces. By turning the cover in other directions, faces can be spotted near elbows, bushes and in the lining of coats.

John Berg, the photographer who took the picture, said that the original was made by a Polaroid camera because Dylan had asked for something that "looked like a snapshot." When asked about the hidden faces, Berg acknowledged their presence but was reluctant to talk about it.

"It's like Dylan; very mystical," Berg said. He also spoke about the "hand of God," which he said was nestling along the right-hand side of the tree. Berg did not wish to say much more; his implication was "Happy Hunting."

Rolling Stone, March 9, 1968

Bob Dylan Band to Release Album

Bob Dylan's backing group currently known as the Band, will release an album with several new Dylan compositions shortly on Capitol. The LP will be called "Music From Big Pink." Formerly known as Crackers, the Band has evolved from a Canadian combo once called the Hawks (with Ronnie Hawkins, who is no longer with them). They sound a bit like Procol Harum, a bit like Traffic and a lot like no one else. Among the members of the group, who live in Dylan's house in Woodstock, N.Y., are Robbie Robertson, guitar; Levon Holmes, drums, and Rick Danko, bass. Their music is countryish, in line with Dylan's latest direction, but still very much rock. The album is great—powerful unexpected harmonies, excellent instrumental work and a unique sound.

Rolling Stone, the lively pop tabloid published in San Francisco, also reports the existence of a tape of 13 new songs by Dylan, among them "Quinn the Eskimo," "Ain't Going Nowhere" and "Down in the Flood," already released by Manfred Mann, the Byrds and Flatt and Scruggs respectively. The recording was made two months before "John Wesley Harding." Its release as an album is doubtful, though writer Jann Wenner reports that Dylan's voice is "clear and beautiful." Other titles on the tape are "Million Dollar Bash," "Yea Heavy and a Bottle of Bread," "Please Mrs. Henry," "Tiny Montgomery," "This Wheel's on Fire," "I Shall Be Released," "Open the Door Richard" and "Nothing Is There."

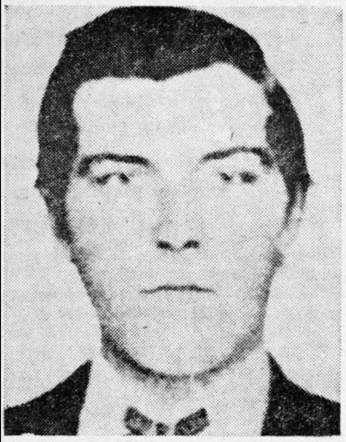
Los Angeles Times, June 10, 1968

DYLAN LP GETS PITCH IN U. K.

LONDON — A major four-week promotion campaign is under way here to promote Bob Dylan's new album "John Wesley Harding" which will be released by CBS on Feb. 23. Theme of the campaign is "Dylan Now" which is included in all promotion media. Display posters feature a reproduction of a painting of Dylan which is in New York's Museum of Modern Art. In addition to dealer mailings and radio plugs, there will be extensive advertising in the consumer music press.

Billboard, February 10, 1968

New Dylan Album Reviewed



JOHN WESLEY HARDIN

Hardin, John Wesley: Born May 26, 1853 in Bonham, Fannin County, Texas. At the age of fifteen when threatened with "a whallopin'" by a newly freed Negro, young Hardin went home, got his father's pistol, and returned to kill the man. In the next quarter-century, Hardin killed 43 men and earned the title "the worst badman Texas had ever known." (The Texas Rangers labelled him "the World's Champion Desperado.") Hardin was 5′ 10″, had blue eyes, weighed 150-155 lbs. and was considered something of a dandy. On August 19, 1895, in a saloon in El Paso, he was shot dead in the back while playing dice, by one John Selman. His last words were "Four sixes to beat . . ."—C. B.



BOB DYLAN

The Daily Californian, February 2, 1968

DYLAN GIVEN 5th GOLD DISK

NEW YORK — Bob Dylan has been awarded his fifth gold record. His latest award for an album signifying sales in excess of $1 million, as certified by the RIAA, is for "John Wesley Harding."

Dylan's other gold records were for "Blonde on Blonde," "Highway 61 Revisited," "Dylan's Greatest Hits" and "Bringing It All Back Home."

Billboard, April 6, 1968

★ TOM JONES ★
"HELP YOURSELF"

★ BOB DYLAN ★
"MIXED UP CONFUSION"

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Leicester Mercury (UK), July 10, 1968

UNOFFICIAL BOB DYLAN

Mixed Up Confusion (CBS)

THIS is what countless fans have been waiting for with mounting impatience for ages—another Bob Dylan single. But please note that this is not an official release — copies are being imported from Holland, and it is therefore only on restricted sale. It's a 1966 recording, and hardly typical of the latter-day Dylan.

Actually, it's Bob at his most exciting and stimulating. Set at a hectic tear-up pace — with a backing of electrifying drumming, wailing harmonica and a piano that comes very close to boogie style — it makes quite a change from the more sombre Dylan, despite the introspective lyric.

Flip, by the way, is Bob's well-known waxing of "Corrina, Corrina."
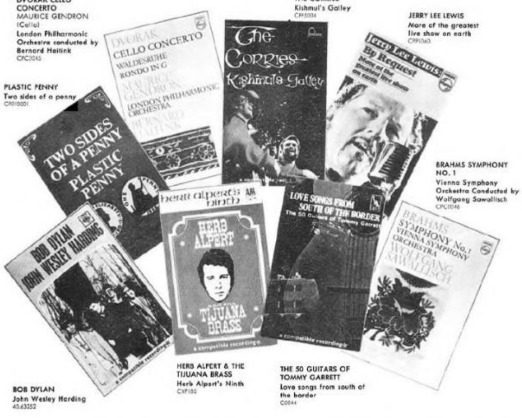
New Musical Express (UK), June 15, 1968

DOWN FROM WOODSTOCK drifts this latest piece of Dylan memorabilia — last summer in a fit of Diggerism, the poet laid his Triumph motorcycle (on which he had his near fatal accident) on manager Albert Grossman's young gardener. The lucky gardener has been happily barreling around the countryside, often accompanied by lady Dylan fans who he says were "anxious to straddle the seat that once bore their favorite man." Students of such phenomena might be interested to hear that the gardener, Tony Raosto, is now in town, monstrously broke, and wants to sell the machine which he says is in dynamite condition. Best offer takes it, call GR 7-9126.

The Village Voice, August 22, 1968

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Tape Recording (UK), September 1968

Leicester's Top Ten

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2 (3) I Pretend—Des O'Connor.
3 (5) Son of Hickory Holler's Tramp—O. C. Smith.
4 (2) Jumpin' Jack Flash—Rolling Stones.
5 (6) Yesterday Has Gone—Cupid's Inspiration.
6 (-) Mony Mony — Tommy James and the Shondelles.
7 (9) Mac Arthur Park—Richard Harris.
8 (4) Lovin' Things—Marmalade.
9 (8) Hurdy Gurdy Man—Donovan.
10 (-) Mixed Up Confusion—Bob Dylan.

Leicester Mercury (UK), July 4, 1968

Two Years After His Accident

There's A New Bob Dylan

By HUBERT SAAL
Sunday Group Writer

"If you haven't telephoned you are trespassing," read the crudely carved wooden sign nailed to the tree beside the winding road on the private estate. The sign didn't exactly inspire confidence. But it was the road to Bob Dylan.

It's almost two years since Bob Dylan had his nearly fatal motorcycle accident. Amid rumors of permanent disability, horrible scars and general disenchantment with the world of music, Dylan disappeared. No concerts, no interviews.

In spite of it, when his new record "John Wesley Harding" did appear recently, its instant popularity proved that Dylan, even in these "changin' times," is still an idol of the young masses. His record took off like a missile, rising on the record charts without effort.



BOB DYLAN makes a rare concert appearance at Carnegie Hall to honor the late Woody Guthrie. Dylan, sporting some fuzz around his cheeks, performs with Pete Seeger, Judy Collins (face hidden), Arlo Guthrie and Odetta.

WHAT KIND of fuel gave it such power? Was it just absence making all the teen-age hearts grow fonder? Or was it the songs themselves, the old Dylan magic still working, the songwriter of the people—the young people — still somehow in touch with the temper of the times, the sense of scene, if he himself remained as aloof as a hermit on some Mahirishi's mountain. Or wherever he was.

And what was Dylan like these days? What had he been doing for two years?

An interview wasn't easy to arrange. And even for a seasoned reporter not wholly to be anticipated eagerly. In the past Dylan had been unpredictable with reporters. Reports of his put-ons and put-downs were legion.

SUCH recollections had been the companions of my two-hour bus trip north from New York City to the Catskill Mountain town of Woodstock, New York, 100 miles outside the city. It's country and small and remote and unhurried.

The trip had been arranged through the office of Dylan's manager, Albert Grossman.

But when I saw that forbidding wooden sign, in spite of having phoned, I felt like a trespasser.

As we drove along, the cab driver informed me that it was not to Dylan's house, but to Grossman's that we were going.

"Where does Dylan live?" I asked. He gestured in the vague direction of the north, then said, "You'd be surprised the number of strangers we get up here looking to bother him. We figure it's his business. Why, one time I walked into the coffee shop downtown and some girls — tourists — were asking the owner where Bob Dylan lived. And Dylan was sitting at the counter having a cup of coffee. Nobody told nobody nothing."

HE CIRCLED a paved driveway finally and as I paid him and got out, a tall, heavy-set man with long grey hair, looking a lot like Ben Franklin appeared in the doorway of what seemed to be a barn and beckoned me soundlessly. Dylan? Maybe the rumors were right. He sure had put on weight — and aged.

"I'm Albert Grossman," he said, when I had stumbled over the ice to the door. Inside, it was a barn, a barn converted into a cavernous sitting room, furnished with a variety of lounges, tables, chairs, decorated with highly-polished saddles. It was hard to see much. In the room which was about forty feet across and forty feet long, only two small table lamps were lit, each with what appeared to be seven-watt bulbs. "He'll be in soon," Grossman said.

The door opened and a slender phantom of a figure slipped through. He approached into the half-light and in spite of the heavy fur hat he wore, the glasses and the thin but widespread beard and moustache, I made the figure out to be Bob Dylan himself, and not his ghost.

HE WAS smiling and he introduced himself. He apologized for having kept me waiting, explaining in a soft midwestern drawl that he had been discussing his book with his publisher.

And from that moment on any doubts I had about the interview vanished. He was from the first to the last, warm, almost shy, and willingly responsive, and he had that rare gift among interviewees: The ability to make the reporter feel that Dylan was as interested in him as he was in Dylan.

DURING THE two hours, there were only a couple of subjects he was reluctant to talk about. One was his accident from which he had no visible reminders.

"I had some uncomfortable moments," he said. "I stared at the ceiling for a long time."

But he maintained that his retreat from the public scene, both personally and professionally, had nothing to do with his accident. A coincidence.

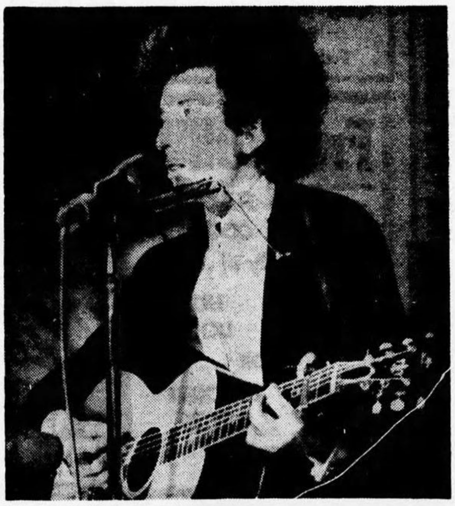
"I don't think that living in the country is a retreat from anything. It's not as if I were getting ready to go out in a bouncing wave or anything like that. You have to be let alone to really accomplish anything. I'm a country boy myself. When it comes to retreat, I know people who really are in retreat, who live without bathrooms and electricity, and even some who don't come down for years or talk to anyone except maybe a few people. I'm not like that. I like people. People are nice."

AND THERE was no mystery either about his not giving concerts.

"I just don't feel compelled to. And I have more responsibilities now." I assumed he meant because he is married and a father and I asked him how many children he had.

He smiled apologetically, saying, "I read a story in Time or Newsweek about Johnny Carson and they asked him that and he said something about, 'I'd like to keep them out of it' and I kind of liked that."

He went on. "I'm sure I will give concerts again. I like singing before an audience. I used to know a girl in this carnival who played the piano and sang her own songs. She was a Cajun girl and she'd sing some songs to make you cry, playing them on an old piano, wearing a hoop skirt. She liked performing. I like it. Ten thousand people or ten, there's no difference. There's no performer on Earth will tell you it's a burden to be on that stage."



A DYLAN PERFORMANCE IN 1965 . . . his style is different now

"BUT," he continued, "if I'm going to be out there it's got to be something that moves, that takes everyone along. If you take a show on the road you might as well be out for six or eight months and the test is if it will hold my interest for that long and to tell you the truth right now it couldn't.

"It's hard out there. One plane to another, bad food, motel rooms, they herd you around. Europe is even worse. They have no heat. You have to sleep with hot water bottles to keep warm.

DYLAN'S LATEST album, recorded in Nashville which he prefers to New York sound studios, reflects the constant changes in Dylan's style. He began, with such songs as "Blowin' in the Wind" and "The Times They Are A-Changin," to summarize the spirit of the Civil Rights struggle and the restlessness of the younger generation.

And then suddenly he withdrew in what was called a betrayal, invented folk rock, the folk message with the Big Beat and the electrified guitar, prominently displayed in "Bringin' It All Back Home" and "Highway 61 Revisited" and such songs as "Subterranean Homesick Blues" and "Like A Rollin' Stone."

I ASKED DYLAN how he viewed his latest album.

"I took more care in the writing," Dylan says. "I knew all the songs in my head and instead of writing them in the studio as I did for 'Blonde on Blonde' I had them all ready."

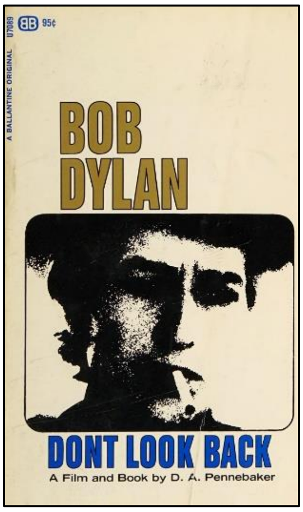
Before leaving, I asked him about those other interviews, the ones where he'd rudely slammed the door on communication. He seemed genuinely regretful about those incidents.

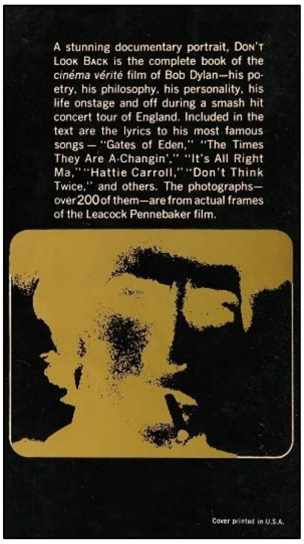
"I guess all the pressure threw me off. People are nice. People are nice," he repeated.

Akron Beacon Journal, April 28, 1968

Abram Zimmerman, 56, a prominent Hibbing businessman, died Wednesday in the Hibbing hospital. Born in Duluth, he resided in Hibbing the past 21 years. He was a member of B'nai Brith, Agudath-Achim Synagogue, the Rotary Club and Minnesota Arrowhead Association. Surviving are his wife, Beatrice; two sons, Bob Dylan, Woodstock, N.Y., and David, Minneapolis; four brothers, Maurice and Paul, Hibbing; Jack, Virginia, and Max, Van Nuys, Calif.; a sister, Mrs. Louis Kenner, Duluth, and three grandchildren. Visitation will be after 4 p.m. today in the Dougherty Funeral Home, Hibbing. Services will be at 12:30 p.m. Friday in Agudath Achim Synagogue. Burial will be in Tiffereth Israel Cemetery in Duluth at 3 p.m. Friday.

Duluth News Tribune, May 30, 1968





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"I want to be just like I am, but everybody wants me to be just like them."
—Bob Dylan

"FESTIVAL"
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The Kingston Daily Freeman, September 19, 1968

Dylan Record?

Continued from Page 1

sion the organist makes a lot of dancing figures around Dylan's vocal. It has the potential of being a great swinging rock and roll song, capable of sustaining a lot of tension between the rhythm and the vocal. The potential for a rock and roll treatment is not at all coincidental, as the theme is very much reminiscent of "Like a Rolling Stone" and "Positively Fourth Street," in that the subject is about a chick ("Mama") who let the singer down and will have to "find another best friend now." The statement and drama is not as harsh as those previous songs, in fact much milder in style, words and situation, but it is the familiar set-up.

Tiny Montgomery: The lyric strategy here is rather diffuse, about telling everybody in "old Frisco" that "Tiny Montgomery says 'Hello'." "Everybody" is a collection of rather moderate freaks and non-descripts, and one can't help thinking that Dylan is taking cognizance of some of the more publicized aspects of San Francisco. The organ in this song does several hard-to-hear electronic bits and the vocal is backed a continual high-pitched chorus.

This Wheel's On Fire; A little Del Shannon piano in the beginning tips off the most dramatic and moving vocal by Dylan in this collection. The drums become clear for the first time on this song. It is a great number, possibly the very best by this group.

"This wheel's on fire/Rolling down the road;/ Just notify my next of kin/This wheel shall explode."

The song is a very passionate love story ("You know we shall meet again/If your memory serves you well") about a woman who must inevitably return bound by a fate, to the man she has neglected but who has done everything he possibly can for her.

The style here is close to *J. W. Harding*, the aching and yearning is soul wrenchingly intense.

Ain't Goin' Nowhere: "Get your mind off wintertime." This song like many of the others and much of *John Wesley Harding* could be characterized as part of Dylan's continuing advice to calm down, smile on your brother, let's get together . . .

I Shall Be Released: Curiously enough the music in this song and the high pleading sound of Dylan's voice reminds one of the Bee Gees. It is one of the few songs on the tape with an instrumental break. "They say every man needs protection/They say every man must fall/ Yet I swear I see my reflection/ Someplace so high above this wall."

Tears of Rage: This is a very sad and a very confusing song. I'm sure you will understand it when it is recorded and released by some artist. "Why must I always be the one."

Quinn the Eskimo is familiar to most in the version by Manfred Mann. Dylan does the song slower, does use flutes, but doesn't make the great differentiation between the verse and the chorus. "Mighty Quinn" is the most obvious of these songs to give a full-blown rock and roll treatment.

Open the Door Richard: "Take care of all of your memories/For you can not relive them;/And reremember when you're out there/ You must always first forgive them." This is a light, swinging song.

Nothing Is There: If this doesn't prove Dylan's sense of humor, little will. This sounds like 1956 vintage rock and roll; the piano triplets (Dylan himself playing, I'm sure) are a direct cop from Fats Domino's "Blueberry Hill." Dylan is one of the few rock and roll artists who uses both a piano and an organ.

The last song gives interesting insight into the nature of this unreleased Dylan material. Even though he used one of the finest rock and roll bands ever assembled on the *Highway 61* album, here he works *with* his own band, for the first ime. Dylan brings that instinctual feel for rock and roll to his voice for the first time. If this were ever to be released, it would be a classic.

BOB DYLAN: DON'T LOOK BACK, by D. A. Pennebaker, Ballantine, 95 cents.

This is a documentary, original in paperback, of the filming of "Don't Look back." It is not a script, as the film was made without one. Many of the interviews are interesting, and only one contains four-letter words which could be offensive. The text contains some of Dylan's most famous songs: "Gates of Eden," "The Times They Are A'Changin'," and others. There are over 200 pictures in this book, some actual shots from the movie.

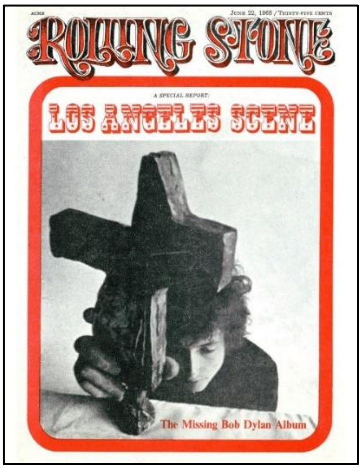
The Cincinnati Enquirer, May 2, 1968

APRIL 23

BOB DYLAN: DON'T LOOK BACK. D. A. Pennebaker. Ballantine Books Original, $.95

Adapted from the *cinéma vérité* film "Don't Look Back," this is a documentary portrait, told mostly in photos taken from the Pennebaker film (more than 200 photos, in a hip and jazzy layout by Carol Inouye). Make no mistake, Dylan is bigger than ever and, young as he is, the daddy of them all. This book will sell and sell in the cities and on the campuses, if for no other reason than that the complete lyrics to a number of Dylan songs are included. *Movie tie-in promotion.*

Publishers' Weekly, April 1, 1968



DYLAN'S BASEMENT TAPE SHOULD BE RELEASED

BY JANN WENNER

Two months before he went to Nashville to record *John Wesley Harding*, Bob Dylan spent some time in the basement of his upstate New York home. There he made a rough but very listenable tape with thirteen songs.

There is enough material — most all of it very good — to make an entirely new Bob Dylan record, a record with a distinct style of its own. Although it is highly unlikely that Dylan would want to go into the studio to record material that is now seven or eight months old, nonetheless these tapes could easily be remastered and made into a record. The concept of a cohesive record is already present.

Whatever the original intention of the session, what happened was that Dylan and his band made a demo, a collection of songs vaguely arranged and fitted to instrumentals, for other artists to audition to see if they would like to record any of the material. One of the songs on the tape —"Quinn the Eskimo" or "The Mighty Quinn"—reached the top position on radio surveys in a version by the English group Manfred Mann. Another of them, and one of the best —"This Wheel's On Fire"—has just been released in England in a version by British vocalist Julie Driscoll and organist Brian Auger. Their version is supposed to be quite good and will probably be released shortly in the United States.

The group backing Dylan on this tape is called the Crackers. Formerly they were the Hawks. The band, which lives with Dylan at his home, consists of Levon Helm on drums, Rick Danko on bass and Robbie Robertson on guitar. They accompanied him at Carnegie Hall for the recent Woody Guthrie Memorial program. Robbie Robertson has been working with Dylan for the past three years.

The instrumentation is closest to *Blonde on Blonde*, including an organ, an electric bass, drums and two guitars, accoustic and electric. The singing is more closely related to *John Wesley Harding*, however. The style is typically Dylan: humorous, rock-and-rolly with repetitious patterns. One of the things peculiar to this tape is that Dylan is working *with* a group; there is more interaction between him and the instrumentalists than can be seen in any of his other efforts, plus there is vocal backup in the choruses from his band.

The quality of the recording is fairly poor, it was a one-track, one-take job with all the instruments recorded together. The highs and lows are missing, but Dylan's voice is clear and beautiful. Additionally the tape has probably gone through several dozen dubs, each one losing a little more quality.

Here is a summary of some of the songs:

Million Dollar Bash: In the background of all Dylan's material is the style of rock and roll, and in this song is the sing-songy tune and the "ooo-baby, ooohh-weee, ooo-baby ooohweee" chorus. The song is just a funny one, about people who run around like chickens with their heads cut off ("I get up in the morning, but it's too early to wake") trying to get someplace or other, including a good party, like the Million Dollar Bash where everybody ends up anyway.

Yea Heavy and a Bottle of Bread: This will probably not be recorded by anyone, because it isn't terribly good. The imagery is *Highway 61*, the melody non-existent. ("The comic book and me caught the bus, then the chauffer she was back in bed.")

Please Mrs. Henry starts out like a Johnny Cash song, a tale about a poor cat without a dime and with too much to drink. ("I'm a sweet bourbon daddy and tonight I am blue.") It is indicative of where Dylan was headed because it's about a man who's hit some hard times and needs a little help. The song is a sort of swaying "Rainy Day Women" number, but without all the laughing and hoopla.

Down In The Flood: Flatt & Scruggs did this song. In Dylan's ver-

—Continued on Page 19

Rolling Stone, June 22, 1968

JOHNNY CASH SINGS TO A FULL HOUSE

Presents Country Soul in Comeback at Carnegie

By ROBERT SHELTON

Soul music of a rare kind—country soul from the concerned and sensitive white South—that Northerners tend to forget—was heard last night at Carnegie Hall as Johnny Cash made a stirring comeback to New York.

A full house greeted the Nashville star, an audience part country people and part hipsters and pop musicians rediscovering an old path beneath the fadism of pop music.

"You don't have to have lived in poverty to be a successful country singer, but it helps," said Mr. Cash in a preconcert interview. His performance spelled out his own professional and personal growth in detail.

Mr. Cash is the product of cotton-patch Arkansas, who went on to become one of the charismatic figures in folk and country music. He doesn't hide from the fact that his career went under a cloud in the early nineteen-sixties. His performance was testimony that his own personal bouts with illness and control have been resolved, putting him at as strong a level as he has had since the middle nineteen-fifties.

Mr. Cash was en route from a six-stop tour to aid the candidacy of Gov. Winthrop Rockefeller of Arkansas to two concerts at the London Palladium next Sunday. While admiring the new interest of city pop musicians in country music, he found no substitute for "living the life" of the South, with the influences of Negro music and musicians and white farmers, for getting to the heart of country songs.

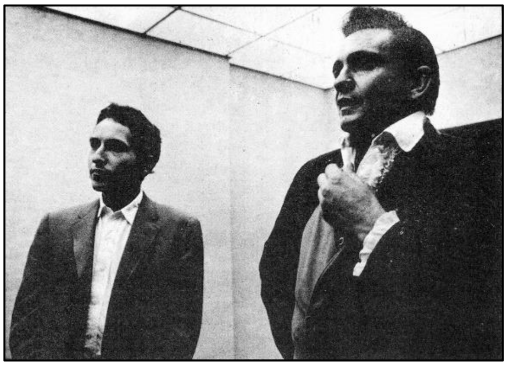
On stage, the singer spelled it out. Harlan Howard's "Busted" was a classic of the plight of the disinherited. His own "Pickin' Time" and "Two Feet High and Rising" were earthy portraits of rural life. His jailhouse songs were rich in empathy for all sorts of prisoners.

The Cash magic was working visually as well as vocally. Wearing the black jacket of a circuit-riding preacher, he moved like a matador who loves the graceful ritual but not the ultimate blood. His guitar was still swung like a prop, but, somehow, without the old menace and anger.

A fine troupe supported the singer. The Tennessee Three, with Bob Wooten replacing the recently deceased Luther Perkins, backed everyone ably. Carl Perkins, one of the progenitors of rock 'n' roll, began tentatively, but soon whooped the blues with abandon. Mother Maybelle and her three daughters, the Carter Family, did a charming retrospective of the folk and country songs they have made famous for 40 years. The Statler Brothers did some effective close-harmony singing.

But, mostly, it was a triumph for Johnny Cash, a special talent, happily back in the driver's seat.





Jazz & Pop magazine, December 1968

Johnny cashes in on the calm and peaceful

From Lillian Roxon in New York

BOB DYLAN was there — with his wife. Janis Joplin, whose album "Cheap Thrills" is No. 1 all over America, was there.

Judy Collins, who is queen of the folksingers these days, was there. Every big time rock critic was there.

"There" was a packed and screaming Carnegie Hall last Wednesday night.

The attraction? A lean tough looking 36-year-old man who still wears a bodgie haircut, talks out of the corner of his mouth and looks less like a pop star than an escapee from an early television western.

His name is Johnny Cash and he's sold a lot of records since he first came on the scene in 1955.

And he's big enough in country music to fill Carnegie Hall with country fans alone—even in a big city like New York.

But Bob Dylan? Janis Joplin? Judy Collins?

Reaction

The Rock fans haven't quite realised it yet, but Johnny Cash is the man of the moment.

Dylan and his wife drove in all the way from Woodstock, a whole two hours drive away, just for the concert.

And Dylan hardly ever moves out of his country hideout these days.

Janis Joplin, of Big Brother and the Holding Company, is the biggest female rock star ever and at the peak of her popularity.

Yet she cancelled an evening of engagement and appointment to be there. So did Judy Collins, who is in the middle of recording a new album.



Johnny Cash and wife June Carter . . . the new mood rocked the rockers.

The reason they were there is that there has been a growing reaction against the noise and aggressiveness and electronic complications of popular music.

One of the first to react was Dylan himself, whose last album early this year was calm and peaceful and very much in the gentle country mood of Johnny Cash's songs.

Another indication of the new calm mood came from his back up band who recorded an album on their own, "Music From Big Pink," which has been overwhelmingly successful though they have never been promoted in any way and in fact don't even have a name.

This record is also country in mood, most members of the band having grown up to the sounds of country and western music on the radio in the small Canadian towns where they came from.

The famous Byrds have also switched from psychedelic to country in their new album, "Sweetheart of the Rodeo."

In prisons

So there is naturally a very country and western feeling in the air. Most Johnny Cash fans have always had it and the hall was packed with them, all sporting the same old-fashioned bodgie hairdos, their wives and girlfriends also looking as if the sixties had never happened.

A sprinkling of very sophisticated rock fans there to see what the music had were astonished to see Dylan.

But the Dylan-Cash friendship goes back to the days when Dylan, an unknown, played for the first time at the Newport folk festival and so moved Cash, by then an old pro, that Cash paid him the supreme and traditional compliment of the west—he gave him his guitar.

At the concert when his guitar played up, Cash quipped, "Maybe I should have given this one to Dylan."

Cash's songs are very simple. He sings in a deep, tough voice. His first hit ever was "I Walk the Line" which he made just as Elvis Presley was first making his impact on the music scene in 1956. Another of his big songs is "Ring of Fire."

But his current smash is an album recorded live at Folsom Prison in California complete with audience reaction, clanging of steel doors and anti-warder asides by Cash.

Cash has been doing the prison circuit for some time but it has taken him years to persuade Columbia to record an album live with an audience of convicts.

After months of watching one freaked out group after another jangling its beads, tossing its long hair and peering through its steel rimmed spectacles, that Carnegie Hall evening with Cash was very refreshing.

In the end, the whole cast of the show he travels with got together for an elaborate finale—Cash singing solo, the Carter family (June Carter, his wife, is one of them) doing the chorus, the Statler brothers (in suits that are straight out of the Teddy boy period) doing the male chorus and Carl Perkins (the man who wrote and sang the original "Blue Suede Shoes" back in the old days) doing the antique rock and roll routins.

When the rock fans heard about it next day they were furious they'd missed all the fun. Who would have thought that the place to find the rock superstars was at a country and western concert of all places?

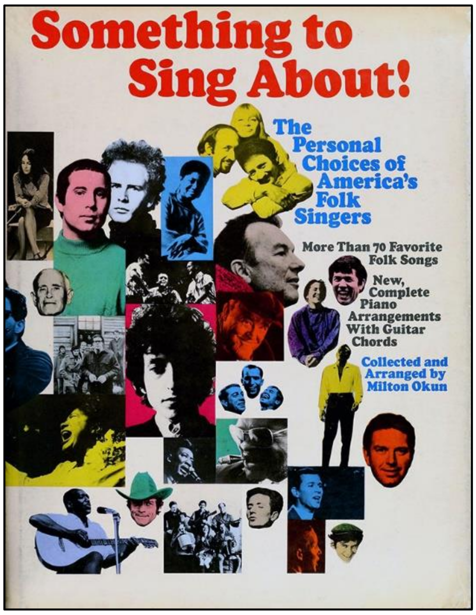
"Theirs not to reason why..."

The Sydney Morning Herald (Australia), October 27, 1968





Postscript



SOMETHING TO SING ABOUT
by Art Mogull. Favorite folk songs selected by Peter, Paul and Mary, Bob Dylan, etc. August.

Publishers' Weekly, January 23, 1967

OCT.-DEC. PREVIEWS

SOMETHING TO SING ABOUT
by Milt Okun. Favorite songs of 60 folk singers, with complete piano arrangements and guitar chords.

Publishers' Weekly, June 6, 1968





BOB DYLAN

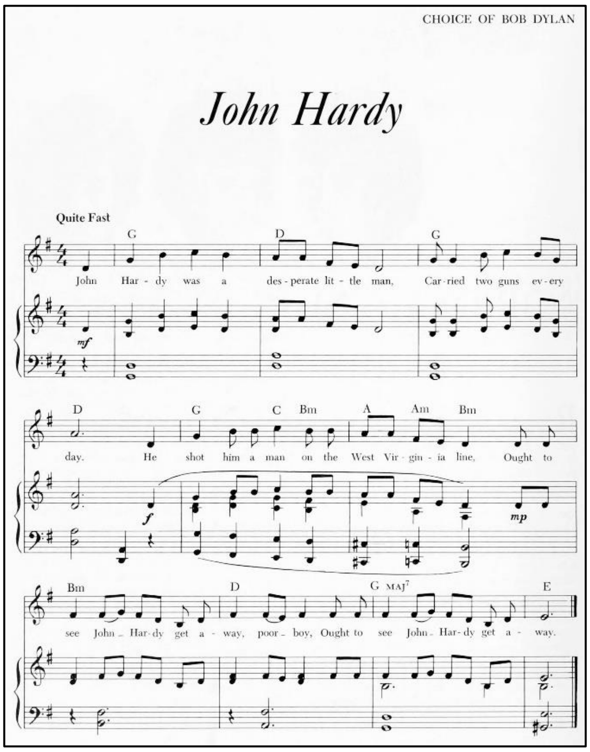
BECAUSE he has been so frequently involved with the *avant-garde*, with innovation, with shock and with new frontiers, it is quite easy to forget that Bob Dylan has returned time and time again to the continuing music of tradition.

At the very height of the Dylan controversy of 1965, when he turned into a rock-'n'-roll musician, in a form called folk-rock, he reiterated his love of traditional music. Because of past narrowness and a genuinely purist view that had so dominated American folk circles, Dylan had to take another pledge of allegiance to traditional music before many would grant him the moral right to play electric rock music.

Those of us who were always sympathetic and interested in the latest trend that Dylan would produce knew that forward movement for him did not necessarily mean a rejection of what he had done before. To anyone who knew Dylan's work closely, the prism of folk tradition, pop tradition, country tradition, blues tradition and the tradition of the *avant-garde* were keystones for his own change. He has been compared to a Picasso, running hell-bent through a dozen modes and styles, eclectic and electric, saying what he chose to say before saying it a different way, philosophically and musically and lyrically again.

Bob Dylan is a major figure in American culture of the 1960s. He is important in a variety of ways: as writer, performer, singer, composer, stage figure, rebellion symbol. He was to become a superstar, breaking out of the confines of the folk audience and the pop audience. He was to have a bigger following than that, and a lot of people thought he was more important than either the folk revival or the pop movement that followed it. Whatever your terms of relative importance of creative people, Bob Dylan was, is and will remain important.

That Bob chooses a bad-man song is no surprise, and that he chooses one that Woody Guthrie also chose to convert into "The Ballad of Tom Joad" is no surprise either. Robert Shelton, long at work on a critical biography of Dylan, pointed out in *The New York Times* that Dylan has been fascinated all his life with the loser, the drop-out, the outsider and the rebel. The bad man, in reality and in fantasy, interested Dylan from his own first scuffling days around Greenwich Village till "John Wesley Harding" and beyond. It was romanticism that drew Dylan to the outlaw-hero, but it was also a belief that things are not always what they seem: Sometimes the outlaw was more a man of integrity than the so-called man of the law.



2 John Hardy was standing in the dice-room door,
He was not concerned in the game;
Rozella threw down one silver dollar,
Saying, "Deal John Hardy in the game, poor boy!"
Saying, "Deal John Hardy in the game."

3 John Hardy threw down one half-dollar,
Saying, "One half of this I'll play,
And the man that wins my money this time,
I'm going to blow his life away,
And lay him in his lonesome grave."

4 John Hardy was making for the station that night,
It was so dark he could hardly see;
A policeman took him by the arm,
Saying, "John, won't you come and go with me, poor boy?
John, won't you come and go with me?"

5 Every station they passed through,
They heard the people say,
"Yonder goes John Hardy making his escape,
John Hardy is getting away, poor boy!
John Hardy is getting away!"

6 They brought John Hardy out before the judge,
And bond they offered him;
No bond was allowed a murderin' man,
So they put John Hardy back in jail, poor boy!
They put John Hardy back in jail.

7 John Hardy had a father and mother,
He sent for them to go his bail.
No bail was allowed for murderin' a man,
So they shoved John Hardy back in jail, poor boy!
So they shoved John Hardy back in jail.

8 Johnny Hardy was standin' in his cell,
With tears runnin' down his eyes,
"I've been the death of many a poor man,
And now I'm ready to die, O Lord,
And now I'm ready to die.

9 "I've been to the east and I've been to the west
I've been this wide world round,
I've been to the river and I've been baptised,
So take me to my hanging ground, O Lord,
So take me to my hanging ground."

UNDERSTANDING BOB DYLAN....

by PAUL WILLIAMS



A folk program played Bob's "Tribute To Woody" followed by Guthrie's "So Long, It's Been Good To Know You".



Perhaps the favorite indoor sport in America today is discussing, worshipping, disparaging, and, above all, interpreting Bob Dylan. According to legend, young Zimmerman came out of the West, grabbed a guitar, changed his name and decided to be Woody Guthrie. Five years later he had somehow become Elvis Presley (or maybe William Shakespeare); he had sold out, plugged in his feet, and was rumored to live in a state of perpetual high (achieved by smoking rolled-up pages of Time magazine). Today, we stand on the eve of his first published book *(Tarantula)* and the morning after his most recent and fully-realized LP (Blonde on Blonde).

Who is Bob Dylan, and -- this is the question that is most incessantly asked -- what is he really trying to say? These are not, as such, answerable questions; but maybe by exploring them we can come to a greater understanding of the man and his songs. It is an approach to understanding that we offer you this essay.

Everyone knows that Dylan came east from the North Country in 1960, hung around the Village, and finally got a start as a folksinger. If you're interested in biographical information, get a book with the ridiculous title of *Folk-Rock: The Bob Dylan Story*. The authors' attempts at interpretation of songs are clumsy; but the factual portion of the book is surprisingly reasonable (there is no such word as "accurate"). The book perpetuates a few myths, of course (for instance, the name "Dylan" actually comes from an uncle of Bob's and *not* from Dylan Thomas); and it has its stylistic stumblings. But for just plain (irrelevant) biographical info the book is worth your 50¢.

There are a few things about Dylan's past that *are* relevant to understanding his work (or to not misunderstanding it), however, and these appear to be little known. His roots are deep in country music and blues: he lists Curtis Mayfield and Charlie Rich among the musicians he admires most. But he did not start out as a "folksinger", not in the currently accepted sense. From the very beginning his desire was to make it in the field of rock 'n' roll.

In 1960, however, rock 'n' roll was not an open field. The songs were written in one part of town, then sent down to the recording companies in another part of town where house artists recorded them, backed up by the usual house bands. A country kid like Dylan didn't stand a chance of getting into rock 'n' roll, and it did not take him long to find that out. The only way he could get anyone to listen to him -- and the only way he could keep himself alive -- was to start playing the coffee-houses. This got him a recording contract and an interested audience, as well as a reputation as a folksinger, and it was one of the luckiest things that ever happened to him. First of all, it put him under pressure to produce; and nothing better can happen to any young writer. Secondly, it made him discipline his songwriting, and though he may have resented it at the time, it was this forced focusing of his talents that made them emerge. You have to learn the rules before you can break them.

But it was inevitable that "folk music" would only be a temporary harbor. "Everybody knows that I'm not a folksinger," he says; and, call him what you will, there is no question that by the time *Another Side of Bob Dylan* appeared he was no longer thinking his songs in terms of simple guitar accompaniments (to a certain extent, he never had been). He was straining at the bit of folk music's accepted patterns, and fearing, perhaps rightly so, that no one was interested in what he wanted to say any more. But then "Tambourine Man" caught on, and people began responding to him as a man and not as a politician. The light was green: he'd been working very hard on a very important song, and he decided he was going to sing it the way he heard it. That was "Like A Rolling Stone", and its success meant that from now on he could do a song any way he wanted. "I knew how it had to be done," he says, "I went out of my way to get the people to record it with me."

It was a breakthrough. He was into the "rock 'n' roll field" for real now, but, of course, he is no more a "rock 'n' roll singer" than a "folksinger." He is simply an artist able to create in the medium that for him is most free.

This background is discussed only because there continues to be so much useless misunderstanding, so much talk about "folk-rock", so much discussion of the "old Dylan" and the "new Dylan". Until you, as a listener, can hear *music* instead of categories, you cannot appreciate what you are hearing. As long as people persist in believing that Dylan would be playing his new songs on a folk guitar instead of with a band, except that recording with a band brings him more money, they will fail to realize that he is a creator, not a puppet, and a creator who has now reached musical maturity. Dylan is doing his songs now the way he always wanted to do them. He is a bard who has found his lyre, no more, no less; and if you're interested in what he's saying, you must listen to him on his own terms.

It is my personal belief that it is not the artist, but his work, that is important; therefore, I hesitate to go too deeply into the question of *who* Bob Dylan is. Owl and Churchy once had a fantastic fight over whether a certain phrase actually fell from the lips of Mr. Twain, or Mr. Clemens. And someone has pointed out that nobody knows if the *Odyssey* was written by Homer or by another early Greek poet of the same name. Perhaps I don't make myself clear. I only want to point out that if we found out tomorrow that Bob Dylan was a 64-year-old woman and a proven Communist agent, we might be surprised, but the words to "Mr. Tambourine Man" would not change in the slightest. It would still be the same song.

To dispel any doubts, Mr. Dylan is not a 64-year-old woman or an agent of anything. I met him in Philadelphia last winter; he is a friendly and straight-forward young man, interested in what others are saying and doing, and quite willing to talk openly about himself. He is pleased with his success; he wanted it, he worked for it honestly, and he's achieved it. We talked about the critics, and he says he resents people who don't know what's going on and pretend they do. He named some names.

It is difficult to be a critic; people expect you to *explain* things. That's all right if you don't know what's going on...you can make up almost any clever-sounding explanation, and people will believe you. But if you do understand a poem, or a song, then chances are you also understand that you're destroying it if you try to translate it into one or two prose sentences in order to tell the guy next door "what it means". If you could say everything that Dylan says in any one of his songs in a sentence or two, then there would have been no point in writing the songs. So the sensitive critic must act as a guide, not paraphrasing the songs by trying to show people how to appreciate them.

One problem is that a lot of people don't give a damn about the songs. What interests them is whether Joan Baez is "Queen Jane", or whether Dylan dedicated "Tambourine Man" to the local dope peddler. These people, viewed objectively, are a fairly despicable lot; but the truth is that all of us act like peeping toms now and then. Dylan himself pointed this out in a poem on the back of *Another Side*. He wanders into a mob watching a man about to jump off the Brooklyn Bridge; "I couldn't stay and look at him/because I suddenly realized that/deep in my heart/I really wanted/to see him jump." It is a hard thing to admit that we are potential members of the mob; but, if you admit it, you can fight it -- you can ignore your curiosity about Dylan's personal

(Continued on page 56)



Above, Bob and Mike Bloomfield listen to a play back during "Bringing It All Back Home" session.



UNDERSTANDING DYLAN

(Continued from page 23)

life and thoughts, and appreciate his generosity in offering you as much as he has by giving you his poems, his songs. In the end you can know Bob Dylan much better than you know your next door neighbor, because of what he shows you in his songs; but first you have to listen to his songs, and stop treating him as though he lived next door.

Another problem, and in a way a much more serious one, is the widespread desire to "find out" what Dylan's trying to say instead of listening to what he is saying. According to Bob, "I've stopped composing and singing anything that has either a reason to be written or a motive to be sung...The word 'message' strikes me as having a hernia-like sound." But people go right on looking for the "message" in everything Dylan writes, as though he were Aesop telling fables. Not being able to *hear* something, because you're too busy listening for the message, is a particularly American malady. There's a tragic lack of freedom in being unable to respond to things because you've been trained to await the commercial and conditioned to listen for the bell.

Take a look at a great painting, or a Polaroid snapshot. Does it have a message? A song is a picture. You see it; more accurately, you see it, taste it, feel it...Telling a guy to listen to a song is like giving him a dime for a roller coaster. It's an experience. A song is an experience. The guy who writes the song and the guy who sings it each feel something; the idea is to get you to feel the same thing, or something like it. And you can feel it *without knowing what it is*.

For example: you're a sixth grader, and your teacher reads you Robert Frost's "Stopping By The Woods On A Snowy Evening". The poem sounds nice; the words are perhaps mysterious, but still powerful and appealing. You don't know what the poem "means", but you get this feeling; the idea of having "miles to go before I sleep" is a pretty simple one, and it means a lot to you. The poet has reached you; he has successfully passed on the feeling he has, and now you have it, too.

Years later you read the poem again, and suddenly it seems crystal clear that the poem is about death, and the desire for it. That never occurred to you as a sixth-grader, of course; does that mean you originally misunderstood the poem? Not necessarily. Your teacher could say "We want the peace death offers, but we have responsibilities, we are not free to die"; but it wouldn't give you anything. It's a sentence, a platitude. You don't even believe it unless you already know it's true. What the poet does is something different; walking through the woods, he gets a feeling that is similar to the idea your teacher offered you in a sentence. But he does not want to tell you what he believes; that has nothing to do with you. Instead, he tries to make you feel what he feels, and if he succeeds, it makes no difference whether you understand the feeling or not. It is now a part of your experience. And whether you react to the poem as a twelve-year-old kid, or an English professor, it is the feeling you get that is important; understanding is feeling... the ability to explain means nothing at all.

The way to "understand" Dylan is to listen to him. Listen carefully; listen to one song at a time, perhaps playing it over and over to let it sink in. Try to see what he's seeing; a song like "Visions of Johanna" or "Sad-Eyed Lady of the Lowlands" (or almost any of his more recent songs) is full of pictures, moods, images: persons, places and things. "Inside the museums," he sings, "infinity goes up on trial." It doesn't *mean* anything, but you know what a museum feels like to you; and you can see the inside of one, the particular way people look at things in a museum, the atmosphere, the sort of things that are found there. And you have your image of a trial, of a courtroom; perhaps you don't try to picture a lazy-eight infinity stepping up to the witness chair, but there's a solemnity about a trial, easily associable with the image of a museum. And see how easily the feeling of infinity slips into your museum picture, endless corridors and hallways and rooms, a certain duskiness; and perhaps the trial to you becomes the displaying of infinity on the very walls of the museum, like the bones of an old fish; or maybe the fact that museums do have things that are old in them ties in somehow...there's no *explanation*, because the line (from "Visions of Johanna," by the way) is what it is, but certainly the line, the image, can turn into something living inside your mind. You simply have to be receptive...and, of course, it is prerequisite that you live in a world not too unlike Dylan's, that you be aware of museums and courtrooms in a way not too far different from the way he is, that you be able to appreciate the images by having a similar cultural background. It is not necessary that you understand mid-century America and the world of its youth in order to understand Dylan; but you do have to be a part of those worlds, or the songs will lose all relevance. This is true of most literature, in a way; and of course, Dylan also has his elements of universality as well as his pictures of the specific.

I *could* explain, I suppose. I could say that "Memphis Blues Again" is about displacement and tell you why Dylan would think of a senator as "showing everyone his gun". But the truth is, that wouldn't give you anything. If you can't feel it, you can't get anything out of it; you can sneer and say "it's commercialism" or "it's about drugs, and I'm above it," but not only are you dead wrong, you're irrelevant.

In many ways, understanding Dylan has a lot to do with understanding yourself. For example, I can listen to "Sad-Eyed Lady of the Lowlands" and really feel what the song is about, appreciate it, but I have no idea why "a warehouse eyes my Arabian drums" or what precise relevance that has. Yet it does make me feel something; the attempt to communicate is successful, and somehow the refrain "now a warehouse eyes my Arabian drums" has a very relevance to me and my understanding of the song. So it isn't fair to ask Dylan what the phrase means, or rather, why it works; the person I really have to ask is the person it works on -- me. And *I* don't know why it works -- i.e., I can't explain it. This only means that I don't understand me; I do understand Dylan -- that is, I appreciate the song as fully as I believe is possible. It's the example of the sixth grader and Robert Frost all over again.

If you really want to understand Dylan, there are perhaps a few things you can do. Read the poems on the backs of his records; read his book when it comes out. But, above all, listen to his albums; listen carefully, and openly, and you will see a world unfold before you. And, if you can't see his songs by listening to them, then I'm afraid that all the explaining in the world will only sink you that much deeper in your sand trap.

We have established, I hope, that art is not interpreted, but experienced. (Whether Dylan's work is art is not a question I'm interested in debating at the moment. I believe it is; if you don't, you probably shouldn't have read this far). With that in mind, let's take a cursory look at *Blonde on Blonde*, an excellent album which everyone with any admiration for Bob Dylan's work should rush out and buy at once.

Two things stand out: the uniform high quality of the songs (in the past Dylan's lps have usually, in my opinion, been quite uneven) chosen for this extra-long lp; and the wonderful, wonderful accompaniments. Not only is Dylan's present band, including himself on harmonica, easily the best backup band in the country, but they appear able to read his mind. On this album, they almost inevitably do the right thing at the right time; they do perfect justice to each of his songs, and that is, by no means, a minor accomplishment. *Blonde on Blonde* is, in many ways, the quality of the sound, the decision as to what goes where in what order, the mixing of the tracks, the timing, etc. -- one of the best-produced records ever, and producer Bob Johnston deserves immortality at least. Certainly, Dylan's songs have never been better presented.







And they really are fine songs. It's hard to pick a favorite; I think mine is "Memphis Blues Again", a chain of anecdotes bound together by an evocative chorus ("Oh, Mama, can this really be the end, to be stuck inside of Mobile with the Memphis blues again?"). Dylan relates specific episodes and emotions in his off-hand, impressionistic manner, somehow making the universal specific and then making it universal again in that oh-so-accurate refrain. The arrangement is truly beautiful; never have I heard the organ played so effectively (Al Kooper, take a bow).

"I Want You" is a delightful song. The melody is attractive and very catchy; Dylan's voice is more versatile than ever; and the more I listen to the musicians backing him up the more impressed I become. They can't be praised enough. The song is lighthearted, but fantastically honest; perhaps what is most striking about it is its inherent innocence. Dylan has a remarkably healthy attitude towards sex, and he makes our society look sick in comparison (it is). Not that he's trying to put down anybody else's values -- he simply says what he feels, and he manages to make desire charming in doing so. That is so noble an achievement that I can forgive him his pun about the "Queen of spades" (besides, the way he says, "I did it... because time is on his side" is worth the price of the album).

"Obviously Five Believers" is the only authentic rock 'n' roll song on the album, and it reflects Dylan's admiration of the early rock 'n' rollers. Chuck Berry and Larry Williams are clear influences. "I'd tell you what it means if I just didn't have to try so hard," sings Bob. It's a joyous song; harp, guitar, vocal and lyrics are all groovy enough to practically unseat Presley retroactively.

"Rainy Day Women #'s 12 and 35" (the uncut original) is brilliant in its simplicity: in a way, it's Dylan's answer to the uptight cats who are looking for messages. This one has a message, and it couldn't be clearer, or more outrageously true. But somehow TIME Magazine still managed to miss the point: they think that "Everybody must get stoned" means that everyone should go out and get high on drugs (Whaaa?). Evidently, they didn't hear where Bob says (about 200 times) that "*They* stone ya..." Oh, well -- everybody must get stoned.

I could go on and on, but I'm trying hard not to. The album is notable for its sense of humor ("Leopard Skin Pillbox Hat" and "Pledging My Time" and much else), its pervading, gentle irony (in "4th Time Around", for example), its general lack of bitterness, and, above all, its fantastic sensitivity ("Sad-Eyed Lady of the Lowlands" should become a classic); and, incidentally, whoever decided it would sound best all alone on a side, instead of with some other songs before and after it, deserves a medal for good taste.

"(Sooner or Later) One of Us Must Know" is another favorite of mine: in its simplicity it packs a punch that a more complex song would often pull. "Visions of Johanna" is rich but carefully subdued ("the country music station plays soft, but there's nothing, really nothing to turn off"...I love that); Dylan's world, which in *Highway 61* seemed to be bubbling over the edges of its cauldron, now seems very much in his control. Helplessness is still the prevalent emotion ("honey, why are you so hard"), but chaos has been relegated to the periphery. Love is all-important, and love, as everyone knows, has a certain sense of order about it, rhyme if not reason. No one has to ask (I hope) what "I Want You" is about, or "Absolutely Sweet Marie", or "Just Like A Woman", which I want to cut out of the album and mail to everybody. The songs are still a swirl of imagery, but it is a gentler, less cyclonic swirl -- more like autumn leaves.

Blonde on Blonde is a cache of emotion, a well-handled package of excellent music and better poetry, blended and meshed and ready to become a part of your reality. Here is a man who will speak to you, a 1960's bard with electric lyre, and color slides, a truthful man with x-ray eyes you can look through if you want. All you have to do is listen. *(Paul Williams publishes, writes, edits and distributes a magazine called Crawdaddy in which this essay originally appeared. Subscriptions are $2.00 for 6 issues from Crawdaddy, 20 Mellen Street, Cambridge, Mass., 02138.)* □

Hit Parader, January 1967 – originally published in Crawdaddy, August 1966

PLAYBOY INTERVIEW: BOB DYLAN

a candid conversation with the iconoclastic idol of the folk-rock set

As a versatile musicologist and trenchant social commentator, Nat Hentoff brings uniquely pertinent credentials to his dual tasks in this month's issue—as the author of "We're Happening All Over, Baby!" (on page 82), an insightful anatomizing of America's youthful new generation of anti-establishment social activists, and as interviewer of this month's controversial subject, about whom he writes:

"Less than five years ago, Bob Dylan was scuffling in New York—sleeping in friends' apartments on the Lower East Side and getting very occasional singing work at Gerde's Folk City, an unprepossessing bar for citybillies in the Village. With his leather cap, blue jeans and battered desert boots—his unvarying costume in those days—Dylan looked like an updated, undernourished Huck Finn. And like Huck, he had come out of the Midwest; he would have said 'escaped.' The son of Abraham Zimmerman, an appliance dealer, he was raised in Hibbing, Minnesota, a bleak mining town near the Canadian border. Though he ran away from home regularly between the ages of 10 and 18, young Zimmerman did manage to finish high school, and went on to spend about six months at the University of Minnesota in 1960. By then, he called himself Bob Dylan—in tribute to Dylan Thomas, according to legend; but actually after a gambling uncle whose last name was similar to Dylan.

"In the fall of that year, he came East to visit his idol, Woody Guthrie, in the New Jersey hospital where the Okie folk-singing bard was wasting away with a progressive disease of the nervous system. Dylan stayed and tried to scrape together a singing career. According to those who knew him then, he was shy and stubborn but basically friendly and, beneath the hipster stance, uncommonly gentle. But they argued about his voice. Some found its flat Midwestern tones gratingly mesmeric; others agreed with a Missouri folk singer who had likened the Dylan sound to that of 'a dog with his leg caught in barbed wire.' All agreed, however, that his songs were strangely personal and often disturbing, a pungent mixture of loneliness and defiance laced with traces of Guthrie, echoes of the Negro blues singers and more than a suggestion of country-and-western; but essentially Dylan was developing his own penetratingly distinctive style. Yet the voice was so harsh and the songs so bitterly scornful of conformity, race prejudice and the mythology of the Cold War that most of his friends couldn't conceive of Dylan making it big even though folk music was already on the rise.

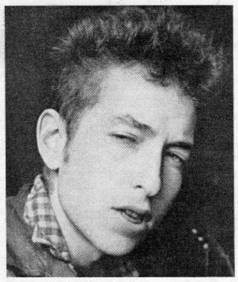
"They were wrong. In September of 1961, a music critic for The New York Times *caught his act at Gerde's and hailed the scruffy 19-year-old Minnesotan as a significant new voice on the folk horizon. Around the same time, he was signed by Columbia Records, and his first album was released early the next year. Though it was far from a smash hit, concerts and club engagements gradually multiplied; and then Dylan scored his storied triumph at the Newport Folk Festival in 1962. His next LP began to move, and in the spring of 1963 came his first big single: 'Blowin' in the Wind.' That same spring he turned down a lucrative guest shot on 'The Ed Sullivan Show' because CBS wouldn't permit him to sing a mordant parody he'd written about the John Birch Society. For the nation's young, the Dylan image began to form: kind of a singing James Dean with overtones of Holden Caulfield; he was making it, but he wasn't selling out. His concerts began to attract overflow crowds, and his songs—in performances by him and other folk singers—were rushing onto the hit charts. One of them, 'The Times They Are A-Changin',' became an anthem for the rebellious young, who savored its message that adults don't know where it's at and can't tell their children what to do.*

"By 1965 he had become a major phenomenon on the music scene. More and more folk performers, from Joan Baez to the Byrds, considered it mandatory to have an ample supply of Dylan songs in their repertoires; in one frantically appreciative month—last August—48 different recordings of Dylan ballads were pressed by singers other than the composer himself. More and more aspiring folk singers—and folk-song writers—have begun to sound like Dylan. The current surge of 'protest' songs by such long-haired, post-beat rock-'n'-rollers as Barry McGuire and Sonny and Cher is credited to Dylan. And the newest commercial boom, 'folk-rock,' a fusion of folk-like lyrics with an r-'n'-r beat and background, is an outgrowth, in large part, of Dylan's recent decision—decried as a 'sellout' by folknik purists—to perform with a rock-'n'-roll combo rather than continue to accompany himself alone on the guitar. Backed by the big beat of the new group, Dylan tours England with as much tumultuous success as he does America, and the air play for his single records in both countries is rivaled only by that of the Beatles, Herman's Hermits and the Rolling Stones on the Top 40 deejay shows. In the next 18 months, his income—from personal appearances, records and composer's royalties—is expected to exceed $1,000,000.

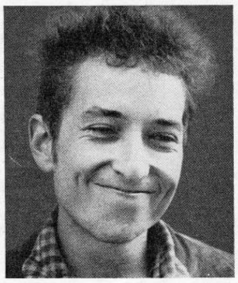
"Withal, Dylan seems outwardly much the same as he did during the lean years in Greenwich Village. His dress is still casual to the point of exoticism; his hair is still long and frizzy, and he is still no more likely to be seen wearing a necktie than a cutaway. But there have been changes. No longer protesting polemically against the bomb, race prejudice and conformity, his songs have become increasingly personal—a surrealistic amalgam of Kafkaesque menace, corrosive satire and opaque sensuality. His lyrics are more crowded than ever with tumbling words and restless images, and they read more like free-verse poems than conventional lines. Adults still have difficulty digging his offbeat language—and its message of alienation—but the young continue to tune in and turn on.

"But there are other changes. Dylan has become elusive. He is no longer seen in his old haunts in the Village and on the Lower East Side. With few exceptions, he avoids interviewers, and in public, he is usually seen from afar at the epicenter of a protective coterie of tousle-topped young men dressed like him, and lissome, straight-haired young ladies who also seem to be dressed like him. His home base, if it can be called that, is a house his manager owns near Woodstock, a fashionable artists' colony in New York State, and he also enjoys the run of his manager's apartment on dignified Gramercy Park in New York City. There are tales told of Dylan the motorcyclist, the novelist, the maker of high-camp home movies; but except among his small circle of intimates, the 24-year-old folk hero is inscrutably aloof.

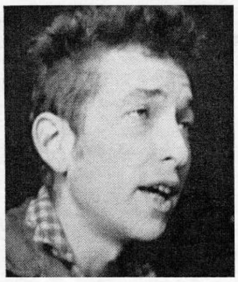
"It was only after a long period of evasion and hesitation that Dylan finally agreed to grant this 'Playboy Interview'—the longest he's ever given. We met him on the 10th floor of the new CBS and Columbia Records building in mid-Manhattan. The room was antiseptic: white walls with black trim, contemporary furniture with severe lines, avant-garde art chosen by committee, everything in order, neat desks, neat personnel. In this sterile setting, slouched in a chair across from us, Dylan struck a refreshingly discordant note—with his untamed brownish-blond mane brushing the collar of his tieless blue plaid shirt, in his black jacket, gray vaudevillian-striped pipestem pants and well-worn blue-suede shoes. Sitting nearby—also long-haired, tieless and black-jacketed, but wearing faded jeans—was a stringy young man whom the singer identified only as Taco Pronto. As Dylan spoke—in a soft drawl, smiling only rarely and fleetingly, sipping tea and chain-smoking cigarettes—his unspeaking friend chuckled and nodded appreciatively from the side lines. Tense and guarded at first, Dylan gradually began to loosen up, then to open up, as he tried to tell us—albeit a bit surrealistically—just where he's been and where he's going. Under the circumstances, we chose to play straight man in our questions, believing that to have done otherwise would have stemmed the freewheeling flow of Dylan's responses."



"Burning draft cards isn't going to end any war or save any lives. If someone can feel more honest with himself by burning his card, that's great; but if he's just going to feel important, that's a drag."



"I've always wanted to be Anthony Quinn in 'La Strada.' And come to think of it, I've always wanted to be Brigitte Bardot, too. But I don't really want to think about that too much."



"The word 'message' has a hernia-like sound. And message songs, as everybody knows, are a drag. Only college newspaper editors and single girls under 14 could possibly have time for them."

PLAYBOY: "Popular songs," you told a reporter last year, "are the only art form that describes the temper of the times. The only place where it's happening is on the radio and records. That's where the people hang out. It's not in books; it's not on the stage; it's not in the galleries. All this art they've been talking about, it just remains on the shelf. It doesn't make anyone happier." In view of the fact that more people than ever before are reading books and going to plays and art galleries, do you think that statement is borne out by the facts?

DYLAN: Statistics measure quantity, not quality. The people in the statistics are people who are very bored. Art, if there is such a thing, is in the bathrooms; everybody knows that. To go to an art-gallery thing where you get free milk and doughnuts and where there is a rock-'n'-roll band playing: That's just a status affair. I'm not putting it down, mind you; but I spend a lot of time in the bathroom. I think museums are vulgar. They're all against sex. Anyhow, I didn't say that people "hang out" on the radio, I said they get "hung *up*" on the radio.

PLAYBOY: Why do you think rock 'n' roll has become such an international phenomenon?

DYLAN: I can't really think that there *is* any rock 'n' roll. Actually, when you think about it, anything that has no real existence is bound to become an international phenomenon. Anyway, what does it mean, rock 'n' roll? Does it mean Beatles, does it mean John Lee Hooker, Bobby Vinton, Jerry Lewis' kid? What about Lawrence Welk? He must play a few rock-'n'-roll songs. Are all these people the same? Is Ricky Nelson like Otis Redding? Is Mick Jagger really Ma Rainey? I can tell by the way people hold their cigarettes if they like Ricky Nelson. I think it's fine to like Ricky Nelson; I couldn't care *less* if somebody likes Ricky Nelson. But I think we're getting off the track here. There *isn't* any Ricky Nelson. There isn't any Beatles; oh, I take that back; there are a lot of beetles. But there isn't any Bobby Vinton. Anyway, the word is not "international phenomenon"; the word is "parental nightmare."

PLAYBOY: In recent years, according to some critics, jazz has lost much of its appeal to the younger generation. Do you agree?

DYLAN: I don't think jazz has *ever* appealed to the younger generation. Anyway, I don't really know who this younger generation is. I don't think they could get into a jazz club anyway. But jazz is hard to follow; I mean you actually have to *like* jazz to follow it; and my motto is, never follow *anything*. I don't know what the motto of the younger generation is, but I would think they'd have to follow their parents. I mean, what would some parent say to his kid if the kid came home with a glass eye, a Charlie Mingus record and a pocketful of feathers? He'd say, "Who are you following?" And the poor kid would have to stand there with water in his shoes, a bow tie on his ear and soot pouring out of his belly button and say, "Jazz, Father, I've been following jazz." And his father would probably say, "Get a broom and clean up all that soot before you go to sleep." Then the kid's mother would tell her friends, "Oh yes, our little Donald, he's part of the younger generation, you know."

PLAYBOY: You used to say that you wanted to perform as little as possible, that you wanted to keep most of your time to yourself. Yet you're doing more concerts and cutting more records every year. Why? Is it the money?

DYLAN: Everything is changed now from before. Last spring, I guess I was going to quit singing. I was very drained, and the way things were going, it was a very draggy situation—I mean, when you do *Everybody Loves You for Your Black Eye,* and meanwhile the back of your head is caving in. Anyway, I was playing a lot of songs I didn't want to play. I was singing words I didn't really want to sing. I don't mean words like "God" and "mother" and "President" and "suicide" and "meat cleaver." I mean simple little words like "if" and "hope" and "you." But *Like a Rolling Stone* changed it all; I didn't care anymore after that about writing books or poems or whatever. I mean it was something that I myself could dig. It's very tiring having other people tell you how much they dig you if you yourself don't dig you. It's also very deadly entertainmentwise. Contrary to what some scary people think, I don't play with a band now for any kind of propaganda-type or commercial-type reasons. It's just that my songs are pictures and the band makes the sound of the pictures.

PLAYBOY: Do you feel that acquiring a combo and switching from folk to folk-rock has improved you as a performer?

DYLAN: I'm not interested in myself as a performer. Performers are people who perform for other people. Unlike actors, I know what I'm saying. It's very simple in my mind. It doesn't matter what kind of audience reaction this whole thing gets. What happens on the stage is straight. It doesn't expect any rewards or fines from any kind of outside agitators. It's ultra-simple, and would exist whether anybody was looking or not.

As far as folk and folk-rock are concerned, it doesn't matter what kind of nasty names people invent for the music. It could be called arsenic music, or perhaps Phaedra music. I don't think that such a word as folk-rock has anything to do with it. And folk music is a word I can't use. Folk music is a bunch of fat people. I have to think of all this as traditional music. Traditional music is based on hexagrams. It comes about from legends, Bibles, plagues, and it revolves around vegetables and death. There's nobody that's going to kill traditional music. All these songs about roses growing out of people's brains and lovers who are really geese and swans that turn into angels—they're not going to die. It's all those paranoid people who think that someone's going to come and take away their toilet paper—*they're* going to die. Songs like *Which Side Are You On?* and *I Love You, Porgy*—they're not folk-music songs; they're political songs. They're *already* dead. Obviously, death is not very universally accepted. I mean, you'd think that the traditional-music people could gather from their songs that mystery—just plain simple mystery—is a fact, a traditional fact. I listen to the old ballads; but I wouldn't go to a *party* and listen to the old ballads. I could give you descriptive detail of what they do to me, but some people would probably think my imagination had gone mad. It strikes me funny that people actually have the gall to think that I have some kind of fantastic imagination. It gets very lonesome. But anyway, traditional music is too unreal to die. It doesn't need to be protected. Nobody's going to hurt it. In that music is the only true, valid death you can feel today off a record player. But like anything else in great demand, people try to own it. It has to do with a purity thing. I think its meaninglessness is holy. Everybody knows that I'm not a folk singer.

PLAYBOY: Some of your old fans would agree with you—and not in a complimentary vein—since your debut with the rock-'n'-roll combo at last year's Newport Folk Festival, where many of them booed you loudly for "selling out" to commercial pop tastes. The early Bob Dylan, they felt, was the "pure" Bob Dylan. How do you feel about it?

DYLAN: I was kind of stunned. But I can't put anybody down for coming and booing; after all, they paid to get in. They could have been maybe a little quieter and not so persistent, though. There were a lot of old people there, too; lots of whole families had driven down from Vermont, lots of nurses and their parents, and well, like they just came to hear some relaxing hoedowns, you know, maybe an Indian polka or two. And just when everything's going all right, here I come on, and the whole place turns into a beer factory. There were a lot of people there who were very pleased that I got booed. I saw them afterward. I do resent somewhat, though, that everybody that booed said they did it because they were old fans.

PLAYBOY: What about their charge that you vulgarized your natural gifts?

DYLAN: What can I say? I'd like to *see* one of these so-called fans. I'd like to have him blindfolded and brought to me. It's like going out to the desert and screaming, and then having little kids throw their sandbox at you. I'm only 24. These people that said this—were they Americans?

PLAYBOY: Americans or not, there were a lot of people who didn't like your new sound. In view of this widespread negative reaction, do you think you may have made a mistake in changing your style?

DYLAN: A mistake is to commit a misunderstanding. There could be no such thing, anyway, as this action. Either people understand or they *pretend* to understand—or else they really *don't* understand. What you're speaking of here is doing wrong things for selfish reasons. I don't know the word for that, unless it's suicide. In any case, it has nothing to do with my music.

PLAYBOY: Mistake or not, what made you decide to go the rock-'n'-roll route?

DYLAN: Carelessness. I lost my one true love. I started drinking. The first thing I know, I'm in a card game. Then I'm in a crap game. I wake up in a pool hall. Then this big Mexican lady drags me off the table, takes me to Philadelphia. She leaves me alone in her house, and it burns down. I wind up in Phoenix. I get a job as a Chinaman. I start working in a dime store, and move in with a 13-year-old girl. Then this big Mexican lady from Philadelphia comes in and burns the house down. I go down to Dallas. I get a job as a "before" in a Charles Atlas "before and after" ad. I move in with a delivery boy who can cook fantastic chili and hot dogs. Then this 13-year-old girl from Phoenix comes and burns the house down. The delivery boy—he ain't so mild: He gives her the knife, and the next thing I know I'm in Omaha. It's so cold there, by this time I'm robbing my own bicycles and frying my own fish. I stumble onto some luck and get a job as a carburetor out at the hot-rod races every Thursday night. I move in with a high school teacher who also does a little plumbing on the side, who ain't much to look at, but who's built a special kind of refrigerator that can turn newspaper into lettuce. Everything's going good until that delivery boy shows up and tries to knife me. Needless to say, he burned the house down, and I hit the road. The first guy that picked me up asked me if I wanted to be a star. What could I say?

PLAYBOY: And that's how you became a rock-'n'-roll singer?

DYLAN: No, that's how I got tuberculosis.

PLAYBOY: Let's turn the question around: Why have you stopped composing and singing protest songs?

DYLAN: I've stopped composing and singing anything that has either a reason to be written or a motive to be sung. Don't get me wrong, now. "Protest" is not my word. I've never thought of myself as such. The word "protest," I think, was made up for people undergoing surgery. It's an amusement-park word. A normal person in his righteous mind would have to have the hiccups to pronounce it honestly. The word "message" strikes me as having a hernia-like sound. It's just like the word "delicious." Also the word "marvelous." You know, the English can say "marvelous" pretty good. They can't say "raunchy" so good, though. Well, we each have our thing. Anyway, message songs, as everybody knows, are a drag. It's only college newspaper editors and single girls under 14 that could possibly have time for them.

PLAYBOY: You've said you think message songs are vulgar. Why?

DYLAN: Well, first of all, anybody that's got a message is going to learn from experience that they can't put it into a song. I mean it's just not going to come out the same message. After one or two of these unsuccessful attempts, one realizes that his resultant message, which is not even the same message he thought up and began with, he's now got to stick by it; because, after all, a song leaves your mouth just as soon as it leaves your hands. Are you following me?

PLAYBOY: Oh, perfectly.

DYLAN: Well, anyway, second of all, you've got to respect other people's right to also have a message themselves. Myself, what I'm going to do is rent Town Hall and put about 30 Western Union boys on the bill. I mean, then there'll *really* be some messages. People will be able to come and hear more messages than they've ever heard before in their life.

PLAYBOY: But your early ballads have been called "songs of passionate protest." Wouldn't that make them "message" music?

DYLAN: This is unimportant. Don't you understand? I've been writing since I was eight years old. I've been playing the guitar since I was ten. I was raised playing and writing whatever it was I had to play and write.

PLAYBOY: Would it be unfair to say, then, as some have, that you were motivated commercially rather than creatively in writing the kind of songs that made you popular?

DYLAN: All right, now, look. It's not all that deep. It's not a complicated thing. My motives, or whatever they are, were never commercial in the money sense of the word. It was more in the don't-die-by-the-hacksaw sense of the word. I never did it for money. It happened, and I let it happen to me. There was no reason *not* to let it happen to me. I couldn't have written before what I write now, anyway. The songs used to be about what I felt and saw. Nothing of my own rhythmic vomit ever entered into it. Vomit is not romantic. I used to think songs are supposed to be romantic. And I didn't want to sing anything that was unspecific. Unspecific things have no sense of time. All of us people have no sense of time; it's a dimensional hang-up. Anybody can be specific and obvious. That's always been the easy way. The leaders of the world take the easy way. It's not that it's so difficult to be unspecific and less obvious; it's just that there's nothing, absolutely nothing, to be specific and obvious *about.* My older songs, to say the least, were about nothing. The newer ones are about the same nothing—only as seen inside a bigger thing, perhaps called the nowhere. But this is all very constipated. I *do* know what my songs are about.

PLAYBOY: And what's that?

DYLAN: Oh, some are about four minutes; some are about five, and some, believe it or not, are about eleven or twelve.

PLAYBOY: Can't you be a bit more informative?

DYLAN: Nope.

PLAYBOY: All right. Let's change the subject. As you know, it's the age group from about 16 to 25 that listens to your songs. Why, in your opinion?

DYLAN: I don't see what's so strange about an age group like that listening to my songs. I'm hip enough to know that it ain't going to be the 85-to-90-year-olds. If the 85-to-90-year-olds *were* listening to me, they'd know that I can't tell them anything. The 16-to-25-year-olds, they probably know that I can't tell *them* anything either—and they know that *I* know it. It's a funny business. Obviously, I'm not an IBM computer any more than I'm an ashtray. I mean it's obvious to anyone who's ever slept in the

(continued on page 138)

PLAYBOY INTERVIEW

(continued from page 44)

back seat of a car that I'm just not a schoolteacher.

PLAYBOY: Even though you're not a schoolteacher, wouldn't you like to help the young people who dig you from turning into what some of their parents have become?

DYLAN: Well, I must say that I really don't know their parents. I really don't know if *anybody's* parents are so bad. Now, I hate to come on like a weakling or a coward, and I realize it might seem kind of irreligious, but I'm really not the right person to tramp around the country saving souls. I wouldn't run over anybody that was laying in the street, and I certainly wouldn't become a hangman. I wouldn't think twice about giving a starving man a cigarette. But I'm not a shepherd. And I'm not about to save anybody from fate, which I know nothing about. "Parents" is not the key word here. The key word is "destiny." I can't save them from that.

PLAYBOY: Still, thousands of young people look up to you as a kind of folk hero. Do you feel some sense of responsibility toward them?

DYLAN: I don't feel I have any responsibility, no. Whoever it is that listens to my songs owes *me* nothing. How could I possibly have any responsibility to any kind of thousands? What could possibly make me think that I owe anybody anything who just happens to be there? I've never written any song that begins with the words "I've gathered you here tonight . . ." I'm not about to tell anybody to be a good boy or a good girl and they'll go to heaven. I really don't know what the people who are on the receiving end of these songs think of me, anyway. It's horrible. I'll bet Tony Bennett doesn't have to go through this kind of thing. I wonder what Billy the Kid would have answered to such a question.

PLAYBOY: In their admiration for you, many young people have begun to imitate the way you dress—which one adult commentator has called "self-consciously oddball and defiantly sloppy." What's your reaction to that kind of put-down?

DYLAN: Bullshit. Oh, such bullshit. I know the fellow that said that. He used to come around here and get beat up all the time. He better watch it; some people are after him. They're going to strip him naked and stick him in Times Square. They're going to tie him up, and also put a thermometer in his mouth. Those kind of morbid ideas and remarks are so petty—I mean there's a *war* going on. People got rickets; everybody wants to start a riot; 40-year-old women are eating spinach by the carload; the doctors haven't got a cure for cancer—and here's some hillbilly talking about how he doesn't like somebody's clothes. Worse than that, it gets printed and innocent people have to read it. This is a terrible thing. And he's a terrible man. Obviously, he's just living off the fat of himself, and he's expecting his kids to take care of him. His kids probably listen to my records. Just because my clothes are too long, does that mean I'm unqualified for what I do?

PLAYBOY: No, but there are those who think it does—and many of them seem to feel the same way about your long hair. But compared with the shoulder-length coiffures worn by some of the male singing groups these days, your tonsorial tastes are on the conservative side. How do you feel about these far-out hair styles?

DYLAN: The thing that most people don't realize is that it's *warmer* to have long hair. Everybody wants to be warm. People with short hair freeze easily. Then they try to hide their coldness, and they get jealous of everybody that's warm. Then they become either barbers or Congressmen. A lot of prison wardens have short hair. Have you ever noticed that Abraham Lincoln's hair was much longer than John Wilkes Booth's?

PLAYBOY: Do you think Lincoln wore his hair long to keep his head warm?

DYLAN: Actually, I think it was for medical reasons, which are none of my business. But I guess if you figure it out, you realize that all of one's hair surrounds and lays on the brain inside your head. Mathematically speaking, the more of it you can get out of your head, the better. People who want free minds sometimes overlook the fact that you have to have an uncluttered brain. Obviously, if you get your hair on the outside of your head, your brain will be a little more freer. But all this talk about long hair is just a trick. It's been thought up by men and women who look like cigars—the anti-happiness committee. They're all freeloaders and cops. You can tell who they are: They're always carrying calendars, guns or scissors. They're all trying to get into your quicksand. They think you've got something. I don't know why Abe Lincoln had long hair.

PLAYBOY: Until your abandonment of "message" songs, you were considered not only a major voice in the student protest movement but a militant champion of the civil rights struggle. According to friends, you seemed to feel a special bond of kinship with the Student Nonviolent Coordinating Committee, which you actively supported both as a performer and as a worker. Why have you withdrawn from participation in all these causes? Have you lost interest in protest as well as in protest songs?

DYLAN: As far as SNCC is concerned, I knew some of the people in it, but I only knew them as people, not as of any part of something that was bigger or better than themselves. I didn't even know what civil rights *was* before I met some of them. I mean, I knew there were Negroes, and I knew there were a lot of people who don't *like* Negroes. But I got to admit that if I didn't know some of the SNCC people, I would have gone on thinking that Martin Luther King was really nothing more than some underprivileged war hero. I haven't lost any interest in protest since then. I just didn't have any interest in protest to begin with—any more than I did in war heroes. You can't lose what you've never had. Anyway, when you don't like your situation, you either leave it or else you overthrow it. You can't just stand around and whine about it. People just get aware of your noise; they really don't get aware of *you*. Even if they give you what you want, it's only because you're making too much noise. First thing you know, you want something else, and then you want something else, and then you want something else, until finally it isn't a joke anymore, and whoever you're protesting against finally gets all fed up and stomps on everybody. Sure, you can go around trying to bring up people who are lesser than you, but then don't forget, you're messing around with gravity. I don't fight gravity. I do believe in equality, but I also believe in distance.

PLAYBOY: Do you mean people keeping their racial distance?

DYLAN: I believe in people keeping everything they've got.

PLAYBOY: Some people might feel that you're trying to cop out of fighting for the things you believe in.

DYLAN: Those would be people who think I have some sort of responsibility toward *them*. They probably want me to help them make friends. I don't know. They probably either want to set me in their house and have me come out every hour and tell them what time it is, or else they just want to stick me in between the mattress. How could they possibly understand what I believe in?

PLAYBOY: Well, what *do* you believe in?

DYLAN: I already told you.

PLAYBOY: All right. Many of your folksinging colleagues remain actively involved in the fight for civil rights, free speech and withdrawal from Vietnam. Do you think they're wrong?

DYLAN: I don't think they're wrong, if that's what they see themselves doing. But don't think that what you've got out there is a bunch of little Buddhas all parading up and down. People that use God as a weapon should be amputated upon. You see it around here all the time: "Be good or God won't like you, and you'll go to hell." Things like that. People that march with slogans and things tend to take themselves a little too holy. It would be a drag if they, too, started using God as a weapon.

PLAYBOY: Do you think it's pointless to dedicate yourself to the cause of peace and racial equality?

DYLAN: Not pointless to dedicate yourself to peace and racial equality, but rather, it's pointless to dedicate yourself to the *cause*; that's *really* pointless. That's very unknowing. To say "cause of peace" is just like saying "hunk of butter." I mean, how can you listen to anybody who wants you to believe he's dedicated to the hunk and not to the butter? People who can't conceive of how others hurt, they're trying to change the world. They're all afraid to admit that they don't really know each other. They'll all probably be here long after we've gone, and we'll give birth to new ones. But they themselves—I don't think *they'll* give birth to *anything*.

PLAYBOY: You sound a bit fatalistic.

DYLAN: I'm not fatalistic. Bank tellers are fatalistic; clerks are fatalistic. I'm a farmer. Who ever heard of a fatalistic farmer? I'm not fatalistic. I smoke a lot of cigarettes, but that doesn't make me fatalistic.

PLAYBOY: You were quoted recently as saying that "songs can't save the world. I've gone through all that." We take it you don't share Pete Seeger's belief that songs can change people, that they can help build international understanding.

DYLAN: On the international understanding part, that's OK. But you have a translation problem there. Anybody with this kind of a level of thinking has to also think about this translation thing. But I don't believe songs can change people anyway. I'm not Pinocchio. I consider that an insult. I'm not part of that. I don't blame anybody for thinking that way. But I just don't donate any money to them. I don't consider them anything like unhip; they're more in the rubber-band category.

PLAYBOY: How do you feel about those who have risked imprisonment by burning their draft cards to signify their opposition to U. S. involvement in Vietnam, and by refusing—as your friend Joan Baez has done—to pay their income taxes as a protest against the Government's expenditures on war and weaponry? Do you think they're wasting their time?

DYLAN: Burning draft cards isn't going to end any war. It's not even going to save any lives. If someone can feel more honest with himself by burning his draft card, then that's great; but if he's just going to feel more important because he does it, then that's a drag. I really don't know too much about Joan Baez and her income-tax problems. The only thing I can tell you about Joan Baez is that she's not Belle Starr.

PLAYBOY: Writing about "beard-wearing draft-card burners and pacifist income-tax evaders," one columnist called such protesters "no less outside society than the junkie, the homosexual or the mass murderer." What's your reaction?

DYLAN: I don't believe in those terms. They're too hysterical. They don't describe anything. Most people think that homosexual, gay, queer, queen, faggot are all the same words. Everybody thinks that a junkie is a dope freak. As far as I'm concerned, I don't consider myself outside of anything. I just consider myself *not around*.

PLAYBOY: Joan Baez recently opened a school in northern California for training civil rights workers in the philosophy and techniques of nonviolence. Are you in sympathy with that concept?

DYLAN: If you mean do I agree with it or not, I really don't see anything to be in agreement *with*. If you mean has it got my approval, I guess it does, but my approval really isn't going to do it any good. I don't know about other people's sympathy, but my sympathy runs to the lame and crippled and beautiful things. I have a feeling of loss of power—something like a reincarnation feeling; I don't feel that for mechanical things like cars or schools. I'm sure it's a *nice* school, but if you're asking me would I go to it, I would have to say no.

PLAYBOY: As a college dropout in your freshman year, you seem to take a dim view of schooling in general, whatever the subject.

DYLAN: I really don't think about it.

PLAYBOY: Well, have you ever had any regrets about not completing college?

DYLAN: That would be ridiculous. Colleges are like old-age homes; except for the fact that more people die in colleges than in old-age homes, there's really no difference. People have one great blessing—obscurity—and not really too many people are thankful for it. Everybody is always taught to be thankful for their food and clothes and things like that, but not to be thankful for their obscurity. Schools don't teach that; they teach people to be rebels and lawyers. I'm not going to put down the teaching system; that would be too silly. It's just that it really doesn't have too much to teach. Colleges are part of the American institution; everybody respects them. They're very rich and influential, but they have nothing to do with survival. Everybody knows that.

PLAYBOY: Would you advise young people to skip college, then?

DYLAN: I wouldn't advise anybody to do anything. I certainly wouldn't advise somebody not to go to college; I just wouldn't pay his *way* through college.

PLAYBOY: Don't you think the things one learns in college can help enrich one's life?

DYLAN: I don't think anything like that is going to enrich my life, no—not *my* life, anyway. Things are going to happen whether I know why they happen or not. It just gets more complicated when you stick *yourself* into it. You don't find out why things move. You *let* them move; you *watch* them move; you *stop* them from moving; you *start* them moving. But you don't sit around and try to figure out *why* there's movement—unless, of course, you're just an innocent moron, or some wise old Japanese man. Out of all the people who just lay around and ask "Why?", how many do you figure really want to know?

PLAYBOY: Can you suggest a better use for the four years that would otherwise be spent in college?

DYLAN: Well, you could hang around in Italy; you could go to Mexico; you could become a dishwasher; you could even go to Arkansas. I don't know; there are thousands of things to do and places to go. Everybody thinks that you have to bang your head against the wall, but it's silly when you really think about it. I mean, here you have fantastic scientists working on ways to prolong human living, and then you have other people who take it for granted that you have to beat your head against the wall in order to be happy. You can't take everything you don't like as a personal insult. I guess you should go where your wants are bare, where you're invisible and not needed.

PLAYBOY: Would you classify sex among your wants, wherever you go?

DYLAN: Sex is a temporary thing; sex isn't love. You can get sex anywhere. If you're looking for someone to *love* you, now that's different. I guess you have to stay in college for that.

PLAYBOY: Since you didn't stay in college, does that mean you haven't found someone to love you?

DYLAN: Let's go on to the next question.

PLAYBOY: Do you have any difficulty relating to people—or vice versa?

DYLAN: Well, sometimes I have the feeling that other people want my *soul*. If I say to them, "I don't *have* a soul," they say, "I know that. You don't have to tell me that. Not me. How dumb do you think I am? I'm your *friend*." What can I say except that I'm sorry and I feel bad? I guess maybe feeling bad and paranoia are the same thing.

PLAYBOY: Paranoia is said to be one of the mental states sometimes induced by such hallucinogenic drugs as peyote and LSD. Considering the risks involved, do you think that experimentation with such drugs should be part of the growing-up experience for a young person?

DYLAN: I wouldn't advise anybody to use drugs—certainly not the hard drugs; drugs are medicine. But opium and hash and pot—now, those things aren't drugs; they just bend your mind a little. I think *everybody's* mind should be bent once in a while. Not by LSD, though. LSD is medicine—a different kind of medicine. It makes you aware of the universe, so to speak; you realize how foolish *objects* are. But LSD is not for groovy people; it's for mad, hateful people who want revenge. It's for people who usually have heart attacks. They ought to use it at the Geneva Convention.

PLAYBOY: Are you concerned, as you approach 30, that you may begin to "go square," lose some of your openness to experience, become leery of change and new experiment?

DYLAN: No. But if it happens, then it happens. What can I say? There doesn't seem to *be* any tomorrow. Every time I wake up, no matter in what position, it's always been today. To look ahead and start worrying about trivial little things I can't really say has any more importance than looking back and *remembering* trivial little things. I'm not going to become any poetry instructor at any girls' school; I know *that* for sure. But that's about *all* I know for sure. I'll just keep doing these different things, I guess.

PLAYBOY: Such as?

DYLAN: Waking up in different positions.

PLAYBOY: What else?

DYLAN: I'm just like anybody else; I'll try anything once.

PLAYBOY: Including theft and murder?

DYLAN: I can't really say I *wouldn't* commit theft or murder and expect anybody to really believe me. I wouldn't believe anybody if they told *me* that.

PLAYBOY: By their mid-20s, most people have begun to settle into their niche, to find a place in society. But you've managed to remain inner-directed and uncommitted. What was it that spurred you to run away from home six times between the ages of ten and eighteen and finally to leave for good?

DYLAN: It was nothing; it was just an accident of geography. Like if I was born and raised in New York or Kansas City, I'm sure everything would have turned out different. But Hibbing, Minnesota, was just not the right place for me to stay and live. There really was nothing there. The only thing you could do there was be a miner, and even that kind of thing was getting less and less. The people that lived there—they're nice people; I've been all over the world since I left there, and they still stand out as being the least hung-up. The mines were just dying, that's all; but that's not their fault. *Everybody* about my age left there. It was no great romantic thing. It didn't take any great amount of thinking or individual genius, and there certainly wasn't any pride in it. I didn't run away from it; I just turned my back on it. It couldn't give me anything. It was very void-like. So leaving wasn't hard at all; it would have been much harder to stay. I didn't want to die there. As I think about it now, though, it wouldn't be such a bad place to go back to and die in. There's no place I feel closer to now, or get the feeling that I'm part of, except maybe New York; but I'm *not* a New Yorker. I'm North Dakota–Minnesota–Midwestern. I'm *that* color. I speak that way. I'm from someplace called Iron Range. My brains and feeling have come from there. I wouldn't amputate on a drowning man; *nobody* from out there would.

PLAYBOY: Today, you're on your way to becoming a millionaire. Do you feel in any danger of being trapped by all this affluence—by the things it can buy?

DYLAN: No, my world is very small. Money can't really improve it any; money can just keep it from being smothered.

PLAYBOY: Most big stars find it difficult to avoid getting involved, and sometimes entangled, in managing the business end of their careers. As a man with three thriving careers—as a concert performer, recording star and songwriter—do you ever feel boxed in by such noncreative responsibilities?

DYLAN: No, I've got other people to do that for me. They watch my money; they guard it. They keep their eyes on it at all times; they're supposed to be very smart when it comes to money. They know just what to do with my money. I pay them a lot of it. I don't really speak to them much, and they don't really speak to me at all, so I guess everything is all right.

PLAYBOY: If fortune hasn't trapped you, how about fame? Do you find that your celebrity makes it difficult to keep your private life intact?

DYLAN: My private life has been dangerous from the beginning. All this does is add a little atmosphere.

PLAYBOY: You used to enjoy wandering across the country—taking off on open-end trips, roughing it from town to town, with no particular destination in mind. But you seem to be doing much less of that these days. Why? Is it because you're too well known?

DYLAN: It's mainly because I have to be in Cincinnati Friday night, and the next night I got to be in Atlanta, and then the next night after that, I have to be in Buffalo. Then I have to write some more songs for a record album.

PLAYBOY: Do you get the chance to ride your motorcycle much anymore?

DYLAN: I'm still very patriotic to the highway, but I don't ride my motorcycle too much anymore, no.

PLAYBOY: How do you get your kicks these days, then?

DYLAN: I hire people to look into my eyes, and then I have them kick me.

PLAYBOY: And that's the way you get your kicks?

DYLAN: No. Then I *forgive* them; that's where my kicks come in.

PLAYBOY: You told an interviewer last year, "I've done everything I ever wanted to." If that's true, what do you have to look forward to?

DYLAN: Salvation. Just plain salvation.

PLAYBOY: Anything else?

DYLAN: Praying. I'd also like to start a cookbook magazine. And I've always wanted to be a boxing referee. I want to referee a heavyweight championship fight. Can you imagine that? Can you imagine any fighter in his right mind recognizing *me*?

PLAYBOY: If your popularity were to wane, would you welcome being anonymous again?

DYLAN: You mean welcome it, like I'd welcome some poor pilgrim coming in from the rain? No, I wouldn't welcome it; I'd accept it, though. Someday, obviously, I'm going to *have* to accept it.

PLAYBOY: Do you ever think about marrying, settling down, having a home, maybe living abroad? Are there any luxuries you'd like to have, say, a yacht or a Rolls-Royce?

DYLAN: No, I don't think about those things. If I felt like buying anything, I'd buy it. What you're asking me about is the future, *my* future. I'm the last person in the world to ask about my future.

PLAYBOY: Are you saying you're going to be passive and just let things happen to you?

DYLAN: Well, that's being very philosophical about it, but I guess it's true.

PLAYBOY: You once planned to write a novel. Do you still?

DYLAN: I don't think so. All my writing goes into the songs now. Other forms don't interest me anymore.

PLAYBOY: Do you have any unfulfilled ambitions?

DYLAN: Well, I guess I've always wanted to be Anthony Quinn in *La Strada*. Not always—only for about six years now; it's not one of those childhood-dream things. Oh, and come to think of it, I guess I've always wanted to be Brigitte Bardot, too; but I don't really want to think about *that* too much.

PLAYBOY: Did you ever have the standard boyhood dream of growing up to be President?

DYLAN: No. When I was a boy, Harry Truman was President; who'd want to be Harry Truman?

PLAYBOY: Well, let's suppose that you *were* the President. What would you accomplish during your first thousand days?

DYLAN: Well, just for laughs, so long as you insist, the first thing I'd do is probably move the White House. Instead of being in Texas, it'd be on the East Side in New York. McGeorge Bundy would definitely have to change his name, and General McNamara would be forced to wear a coonskin cap and shades. I would immediately rewrite *The Star-Spangled Banner*, and little school children, instead of memorizing *America the Beautiful*, would have to memorize *Desolation Row* [one of Dylan's latest songs]. And I would immediately call for a showdown with Mao Tse-tung; I would fight him *personally*—and I'd get somebody to film it.

PLAYBOY: One final question: Even though you've more or less retired from political and social protest, can you conceive of any circumstance that might persuade you to reinvolve yourself?

DYLAN: No, not unless all the people in the world disappeared.



"How do you expect to have hallucinations if you don't eat your mushrooms?"

The Saturday Evening Post · July 30, 1966 · 35c

POST

A major report on
THE NEW NUNS

FREE DRUGS FOR ADDICTS?

HORATIO HORNBLOWER
Part two

BOB DYLAN:
Rebel king of rock 'n' roll



'WELL, WHAT HAVE WE HERE?'

We have Bob Dylan, singer, songwriter, poet, who at 25 admits he's a millionaire but denies being a genius.



Electric guitar in hand, Bob Dylan plays and sings one of his rock 'n' roll songs during a recent recording session.

Quick and little, Bob Dylan scrambled from the safety of a rented gray sedan and ran for his dressing room through a wildness of teen-age girls who howled and grabbed for his flesh. A cordon of guards held for a moment against the overwhelming attack. Then it broke and Dylan disappeared beneath yards of bell-bottoms and long hair. After a brief struggle he was rescued by one of his assistants, who methodically tore small and large girls off him, but it was too late. With a pair of enormous shears, a giant blond girl had snipped a lock of the precious Dylan hair and now was weeping for joy.

"Did you see that?" said Dylan in his dressing room, his pale face somewhat paler than usual. "I mean did you *see* that?" repeated Dylan, who tends to talk in italics. "I don't care about the hair, but she could have killed me. I mean she could have taken my eyes out with those scissors."

This is Bob Dylan's year to be mobbed. Next year it will probably be somebody else. But this year Bob Dylan is the king of rock 'n' roll, and he is the least likely king popular music has ever seen. With a bony, nervous face covered with skin the color of sour milk, a fright-wig of curly brown hair teased into a bramble of stand-up tangles, and dark-circled hazel eyes usually hidden by large prescription sunglasses, Dylan is less like Elvis or Frankie than like some crippled saint or resurrected Beethoven.

The songs he writes and sings, unlike the usual young-love pap of the airwaves, are full of dark and, many insist, important meaning; they are peopled with freaks, clowns, tramps, artists and mad scientists, dancing and tumbling in progressions of visionary images mobilized to the massive beat of rock 'n' roll. They often make very little logical sense, but almost always they make very good poetic sense. According to a recent poll, college students call him the most important contemporary poet in America.

He is certainly the only poet who gets his hair snipped off by shrieking teen-age girls, but Dylan has always been a defier of categories. His first fame was as a folk singer and folk-song writer. Last year he modified his style to what has been labeled "folk-rock," a blend of serious, poetic lyrics and rock 'n' roll music, which has brought him his greatest commercial success but has alienated some purists who were his early fans. He is a singer whose voice has been compared to the howl of "a dog with his leg caught in barbed wire"; a performer whose stage presence includes no hip wiggling or even, until recently, any acknowledgment of his audience; a public figure whose press conferences are exercises in a new kind of surrealism in which reporters ask, "Are you planning to do a movie?" and Dylan answers, deadpan, "Yes, I'm going to play my mother."

Yet, Bob Dylan, at the age of 25, has a million dollars in the bank and earns an estimated several hundred thousand dollars a year from concerts, recordings and publishing royalties. He is even more popular in England and Europe than in America. Four hours after tickets went on sale for his recent London concerts at Albert Hall, the SOLD-OUT sign was put up, and at one time five of his LP albums were selling in the top 20 in London. One paperback book on him has already been published; a hard-cover book about him by Robert Shelton, folk critic of *The New York Times*, will be published this winter; a third book of photographs and text by Daniel Kramer is scheduled for winter publication. A two-hour documentary of his English tours will soon be released for theater showing; he is about to begin production of his own movie; ABC-TV has signed him for a television special. A book of his writings, *Tarantula*, is to be published by Macmillan late this summer, with a prepublication excerpt to appear in the *Atlantic Monthly*.

And although he is still not nearly so popular as the Beatles, who have sold nearly 200 million records in four years, his artistic reputation is so great that in the recording business Dylan is ranked as the No. 1 innovator, the most important trend-setter, one of the few people around who can change radically the course of teen music.

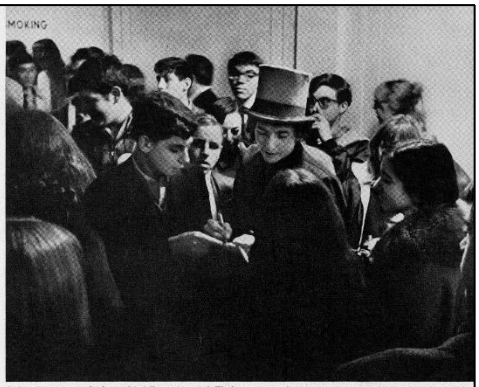
"Dylan," says a folk-singer friend of his, "is the king. He's the one we all look to for approval, the one we're all eating our hearts out about, the one who proved you could make it with the kids without any compromises. If I didn't admire him so much, I would have to hate him. In fact, maybe I do hate him anyway."

Born Robert Zimmerman, May 24, 1941, in Duluth, Minn., Dylan is a product of Hibbing, Minn., an iron-ore mining town of 18,000 inhabitants about 70 miles from the Canadian border. The southwestern accent in his singing voice is apparently acquired; he speaks without it. His father is a prosperous, witty, small (five-foot-six), cigar-smoking appliance dealer. His mother, a deeply tanned, attractive woman, is

By JULES SIEGEL   *Photographs by Daniel Kramer*



During a joint concert in New Haven last year, Joan Baez listens while Dylan plays one of the folk songs that made him musical spokesman for the civil-rights movement. He has since outraged some early admirers by switching to rock 'n' roll.



Dylan signs autographs during his folk-music period. The hat was a steady ornament for a while, but has been discarded.

described by acquaintances as extremely intelligent, well informed and very talkative.

Dylan has a brother, David, 20, who attends St. Olaf College on a musical scholarship, and in the family it was always David who was thought of as "the musical one." Abe Zimmerman remembers buying a piano ("Not an expensive one," he says) when Bob was 10. Bob took one lesson and gave up in disgust because he couldn't play anything right away. David, then five, began taking lessons and has been playing ever since.

Despite his initial impatience, Bob Zimmerman soon taught himself how to play the piano, harmonica, guitar and autoharp. Once he began to play the piano, says Mrs. Zimmerman, he beat the keys out of tune pounding out rock 'n' roll. He also wrote—not only music but also poetry. "My mother has hundreds of poems I wrote when I was twelve years old," says Dylan.

As an adolescent, Dylan helped his father in the store, delivering appliances and sometimes attempting to make collections. "He was strong," Abe Zimmerman recently told an acquaintance. "I mean he could hold up his end of a refrigerator as well as kids twice his size, football players.

"I used to make him go out to the poor sections," Mr. Zimmerman said, "knowing he couldn't collect any money from those people. I just wanted to show him another side of life. He'd come back and say, 'Dad, those people haven't got any money.' And I'd say, 'Some of those people out there make as much money as I do, Bobby. They just don't know how to manage it.'"

In more than one way the lesson was well taken. Dylan today, while professing not to know anything about his wealth, appears to be a very good manager of money, careful sometimes to what might be considered stinginess.

A photographer friend of his recalls having to meet him at a hotel. "I called him," he says, "and asked if he wanted me to bring anything up for him. 'A container of tea,' Bobby said. I said, 'Bobby, they have room service in the hotel; you can have it sent up.' He thought about that for a couple of seconds and then said no, room service was too expensive." This was in 1965, the year that Dylan became a millionaire.

But Dylan learned more than frugality in the depressed areas of Hibbing. He learned, as Abe Zimmerman hoped he would, that there were people who knew nothing about middle-class life and middle-class values, people whose American dream had become a nightmare of installment debt. He seems to have felt a blood tie with them, based on a terrifying sense of his own peculiarity.

"I see things that other people don't see," he says. "I feel things other people don't feel. It's terrible. They laugh. I felt like that my whole life.

"My friends have been the same as me, people who couldn't make it as the high-school football halfback, Junior Chamber of Commerce leader, fraternity leader, truck driver working their way through college. I just had to be with them. I just don't care what anyone looks like, just as long as they didn't think I was strange. I couldn't do any of those things either. All I did was write and sing, paint little pictures on paper, dissolve myself into situations where I was invisible."

In pursuit of invisibility, Bob Zimmerman took to running away from home. "I made my own depression," he says. "Rode freight trains for kicks, got beat up for laughs, cut grass for quarters, met a waitress who picked me up and dropped me off in Washington." He tells of living with carnivals, of some trouble with police in Hibbing, of entertaining in a strip joint.

Be that as it may, he managed to finish high school at the appropriate time and even earned a scholarship to the University of Minnesota. Then the middle-class college boy from Hibbing began to remake his life and his image radically. He moved from his fraternity house to a downtown apartment. He began singing and playing the guitar and harmonica at Minneapolis's Ten o'Clock Scholar for two dollars a night; it is said that when he asked for a raise to five dollars, he was fired. He became Bob Dylan, and has since changed his name legally. This was not in tribute to Dylan Thomas, as the widely circulated legend maintains, but for some reason which he doesn't feel compelled to explain seriously.

'I feel things that other people don't feel.'

"Get that straight," he says. "I didn't change my name in honor of Dylan Thomas. That's just a story. I've done more for Dylan Thomas than he's ever done for me. Look how many kids are probably reading his poetry now because they heard that story."

Dylan also gave up his very conventional college-boy dress—for his first professional appearance in Minneapolis he had worn white buck shoes—and began to develop his own personal style. At first, he was influenced by the uniform of folk singers everywhere—jeans, work shirt, boots, collar-length hair. Now that he's a rock-'n'-roll star, the uniform has changed. The boots are still part of it, but the jeans are now tight slacks that make his legs look skinnier than they are. The work shirt has been replaced by floppy polka-dot Carnaby Street English shirts with oversized collars and long, puffed sleeves. Sometimes he wears racetrack-plaid suits in combinations of colors like green and black. His hair seems to get longer and wilder by the month.

In December, 1960, Dylan gave up on Minnesota and took off for New York to try rock 'n' roll, then in an uncertain state and dominated by clean-cut singers like Fabian and Frankie Avalon. It was not an auspicious time for someone who looked and sounded like Bob Dylan.

"I tried to make it in rock 'n' roll when rock 'n' roll was a piece of cream," he says. "Elvis had struck; Buddy Holly was dead; Little Richard was becoming a preacher, and Gene Vincent was leaving the country. I wrote the kind of stuff you write when you have no place to live and you're very wrapped up in the fire pump. I nearly killed myself with pity and agony. I saw the way doors close; the way doors that do not like you close. A door that does not like you needs no one to close it. I had to retreat."

Retreat for Dylan was folk music and Greenwich Village. He was strong medicine for both—nervous, cocky, different from anyone else around.

Arthur Kretchmer, a young magazine editor, remembers meeting Dylan at a party: "There was this crazy, restless little kid sitting on the floor and coming on very strong about how he was going to play Holden Caulfield in a movie of *Catcher in the Rye*, and I thought, 'This kid is really terrible'; but the people whose party it was said, 'Don't let him put you off. He comes on a little strong, but he's very sensitive—writes poetry, goes to visit Woody Guthrie in the hospital,' and I figured right, another one. I forgot all about him until a couple of years later he was famous and I wasn't. You can't always be right about these things, I suppose." Both Kretchmer and his wife are now Dylan fans.

Says Robert Shelton, whose book about Dylan is to be published this winter, "He was so astonishing-looking, so Chaplinesque and cherubic, sitting up on a stool playing the guitar and the harmonica and playing with the audience, making all kinds of wry faces, wearing this Huck Finn hat, that I laughed out loud with pleasure. I called over Pat Clancy (an Irish folk singer, one of the Clancy Brothers) and he looked at this cherub and broke into a broad smile and said, 'Well, what have we here?'"

Not too long after that, Shelton wrote a laudatory review in the *Times* of a Dylan performance. About the same time, Columbia Records executive John Hammond met Dylan at the home of folk singer Carolyn Hester, whom Dylan was going to accompany on a new record Hammond was producing. Without hearing him perform, Hammond offered Dylan a two-year contract with Columbia, and immediately hit a snag.

Exhausted after performing at Princeton, Dylan gets a scalp massage from a friend. He now divides his concerts in two. The first half is folk music; the second, rock 'n' roll.



Dylan, a minor of 20, refused to admit to having any living relatives who could sign for him. "I don't know where my folks are," he told Hammond. "I think I've got an uncle who's a gambler in Nevada, but I wouldn't know how to track him down." Taking another chance, Hammond finally let the boy execute the contract himself.

The young folk singer's first LP was called *Bob Dylan*. It cost $403 to produce and sold, initially, 4,200 copies. By way of comparison, Dylan's most recent record as of this writing, *Highway 61 Revisited*, has sold 360,000 in the United States. All together, it is estimated that 10 million Dylan records have been sold throughout the world. His songs have been recorded in more than 150 other versions by performers ranging from Stan Getz to Lawrence Welk, and the royalties, Dylan admits, have made him a millionaire.

In achieving this success, Dylan has had powerful allies. Not the least of these was Billy James, a young Columbia public-relations man who is now the record company's West Coast artist-relations director. It was through James's efforts that Dylan got his first taste of national publicity, but the singer's past was to come between them. In 1963, when Dylan was entering his first flush of fame with *Blowin' in the Wind*, a song which became an unofficial anthem of the civil-rights movement and a major popular hit, *Newsweek* revealed that Bob Dylan was Robert Zimmerman and went on to suggest that not only was Dylan's name a fake but it was rumored another writer had created *Blowin' in the Wind*. One part of the story was false—Dylan was the author of the song; but the other part, of course, was true: Bob Dylan was Robert Zimmerman.

Dylan was infuriated by the article and blamed Billy James for it. For two years the two did not speak. James won't talk about the incident at all, but people who know both of them say that Dylan attempted to get the public-relations man fired. Two years later, they met at a party and Dylan was all friendship again. When James mentioned the *Newsweek* affair, Dylan put an arm around him and said, "Thousands of people are dying in Vietnam and right at this minute a man is jumping off the Empire State Building and you got *that* running around in your head? Forget it!"

One of the great factors in Dylan's early success was his profound ability to articulate the emotions of the civil-rights revolution, which was developing its peak of power in the early '60's. Recognition of this talent came in dramatic form at the Newport Folk Festival of 1963.

Although he had already appeared once on the program, which is a sort of Hall of Fame of folk singing in action, he was called back to the stage at the end of the final concert. Accompanied by a stageful of folk stars, from Pete Seeger, the gentle "king" of folk music, to Joan Baez, the undisputed queen, Bob Dylan sang *Blowin' in the Wind* to an audience of 36,000 of the most important folk-singing fans, writers, recording executives and critics.

"*How many roads must a man walk down before*

'When I want money, I ask for it. After I spend it, I ask for more.'

you call him a man?" they sang. *"Yes, 'n' How many seas must a white dove sail before she sleeps in the sand? Yes, 'n' How many times must the cannon balls fly before they're forever banned? The answer, my friend, is blowin' in the wind, The answer is blowin' in the wind."**

Recorded by Peter, Paul and Mary, *Blowin' in the Wind* was Dylan's first major hit, and very quickly there were 58 different versions of the song, by everyone from The Staple Singers (a screaming gospel version) to Marlene Dietrich. Almost overnight Dylan was established at the top of the folk-music field. Here at last, sighed the folk critics and the civil-rights people, was a songwriter with the true "proletarian" touch, one who could really reach the masses. For two years, Dylan was the musical spokesman for civil rights, turning up in Mississippi, in the march on Washington, at the demonstrations and rallies.

"I feel it," said Joan Baez, whom Dylan had met before Newport, "but Dylan can say it. He's phenomenal."

For a while, Joan and Bobby were to be inseparable, the queen and crown prince of folk music. When Dylan went to England for a concert tour, Joan Baez went with him. As much as anyone's, it was her voice and authority which helped to create the charismatic reputation of Bob Dylan the folk singer.

These days Dylan and Baez are not as close as they used to be. When the rough cut of the film of his English tour was screened in Hollywood this spring, Baez was everywhere on the film, in the limousine, at the airport, singing in the hotel room. After the screening, Dylan said to the film editor, "We'll have to take all that stuff of Joan out." He hesitated and then added, "Well, it looks as if she was the whole thing. She was only there a few days. We'll have to cut it down."

Far more important to Dylan, however, was Albert Grossman, who took over Dylan's career and, to a great extent, his life. He is not only Dylan's manager, but also his confidant, healer and friend. Until recently, in fact, Dylan had no home of his own. He lived in Grossman's New York City apartment or the manager's antique-filled country home in Woodstock, N.Y.

He appears to be only vaguely aware of the extent or nature of his wealth, leaving the details to Grossman. "When I want money," Dylan says, "I ask for it. After I spend it, I ask for more."

Dylan has had his effect on Grossman, too, however. "I used to remember Albert as a nice-looking businessman, the kind of middle-aged man you would meet in a decent restaurant in the garment center," says one acquaintance. "Then, a while after he signed Dylan, I met him again. I couldn't believe it. I just couldn't believe what had happened to him. He had long gray hair like Benjamin Franklin and wire-rimmed spectacles, and he was wearing an old sweatshirt or something and Army pants. 'Albert,' I screamed, when I finally recognized him. 'Albert, what has Bobby done to you?'"

A measure of Dylan's relationship with his manager is found in the tone and style he uses in talking to Grossman. Even in the most ordinary conversation, Dylan can be almost impossible to understand. He is often vague, poetic, repetitive, confusing. But his flow of imagery can be startlingly precise and original, and the line of his thought brilliantly adventurous, funny and penetrating. So, in describing his music he will say, "It's all math, simple math, involved in mathematics. There's a definite number of Colt .45's that make up Marlene Dietrich, and you can find that out if you want to."

This kind of talk is not useful for more than a few situations. Nonetheless, it is the way Dylan speaks to fans, disk jockeys, reporters, acquaintances and, frequently, friends. It is not the way he speaks to Grossman. Then his voice often goes into a kind of piping whine, the voice of a little boy complaining to his father.

Thus, after a concert on the West Coast, at three o'clock in the morning, Dylan was told by a visitor that his voice was not heard over the blast of the electronically amplified rock-'n'-roll instruments. Grossman lay dozing on the hotel bed, his tinted glasses still on, a slight smile of repose on his heavy face.

"Al-*bert*," Dylan cried, "Albert, did you hear that? They couldn't hear me. Al-*bert*, I mean they couldn't *hear* me. What good is it if they can't hear me? We've got to get that sound man out here to fix it. What do you think, Albert?"

Grossman stirred on the bed and answered soothingly, "I told you in the car that the volume was too high. Just cut the volume by about a third and it'll be all right." Grossman went back to sleep, very much like an occidental Buddha, snoring lightly. Dylan was satisfied.

Grossman's formidable managerial talent is displayed most clearly when Dylan is on concert tour. From Grossman's New York office, the logistics of moving the singer and his crew from concert to concert halfway around the world are worked out with an efficiency that makes the whole operation seem effortless.

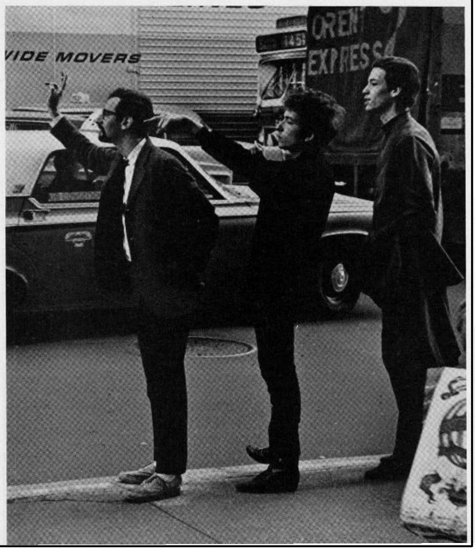
On the road the Dylan entourage usually consists of Dylan, his road manager, a pilot and co-pilot for the 13-seat two-engine Lodestar in which the group travels over the shorter distances (tourist-class commercial jets are used for overseas and transcontinental travel), two truck drivers who deliver the sound equipment and musicians' instruments from stop to stop, a sound man and five musicians—two guitarists, a drummer, pianist and organist. Grossman flies out from time to time to hear a concert or two and then returns to New York. On foreign tours he usually stays with the group throughout the trip.

Dylan's people are protective and highly attentive to his wants, and Dylan himself, given his status as a star, is neither especially demanding nor temperamental, even when things don't quite go according to schedule.

Last spring, for example, a concert in Vancouver was an acoustical disaster. The arena still smelled strongly of its last guests—a stock exhibition. It was perfectly round, with a flat dome that produced seven echoes from a sharp handclap in the center, and large open gates which let sound leak out of the hall as easily as if the concert were held in the open air. Although Dylan's $30,000 custom-designed sound system filled eight large crates with equipment, it could never fill this gigantic echo chamber with clear sound. To add to the problem, one of the small monitor speakers, placed on stage to enable the musicians to hear themselves play, was not working.

Dylan's concerts are divided into two halves.

*© 1962 by M. Witmark & Sons.



With Peter Yarrow (of the folk-music group Peter, Paul and Mary) and John Hammond Jr. (son of a record-company executive), Dylan tries for a cab in New York.

During the first, in which he played his acoustic guitar into a stage microphone, the sound was patchy; in some spots it was perfect, in others it was very bad. In the second half, however, in which rock 'n' roll songs were played on the amplified instruments and electric guitars, the music was a garble of reverberation, and Dylan's voice was totally scrambled by the echo. The sound man sweated and twirled his knobs, but it was no use. At one point Grossman ran up to the stage to tell Dylan to stop "eating the mike," getting too close to the microphone and contributing to the electric jumble. The musicians, deprived of the monitor, watched each other tensely as they tried to keep their beat by observation rather than sound.

"Man, that was just terrible," Dylan said when he came offstage and hurried into the waiting car. "That was just awful. I mean that was worse than Ottawa, and Ottawa was the worst hole in the universe." He turned to each person in the car and asked them separately, "Wasn't that worse than Ottawa, and wasn't Ottawa the worst hole in the universe?" Everyone agreed that it was worse than Ottawa.

"That was really worse than Ottawa, and Ottawa was the worst, terrible, miserable hole in the entire universe," Dylan repeated, with a certain satisfaction. "Worse than Ottawa," he mused, and then, laughing, turned around and said, "And anyone who doesn't think it was worse than Ottawa can get out of the car right now."

Later he and Grossman discussed the problem again, and it was agreed that the fault lay in the arena, not in the equipment. In a better hall or a theater there would have been no trouble. Dylan's concern now was with the halls in which he was booked in Australia.

"Albert, it's no good in those arenas," he said. "I just would rather forget about arenas and play theaters. To hell with the money, I mean I would much rather have a good show. Are we going to play any arenas in Australia?"

"We have to," Grossman answered, after quickly going through the Australia situation with Dylan. "We haven't any choice, Bobby. There just aren't enough big concert halls or theaters there. It's not America. The country is still undeveloped."

"Well, all right," said Dylan. "I mean if we have to, but I wish we could just play theaters and halls. I mean that place was worse than Ottawa and ——" "Ottawa was the worst hole in the universe," someone chimed in.

"Yeah. The worst in the universe. And this was worse."

At no time, perhaps, was Dylan's closeness with Grossman more important than in 1965, the year Dylan turned from folk music to rock 'n' roll. He had by this time cut three more albums, two of them, *The Times They Are A-Changin'* and *The Freewheelin' Bob Dylan*, outstandingly successful, not only in sales but in acclaim from the critics and the civil-rights activists. But he came back from a stunningly successful English tour with a feeling of *malaise* and a desire for change.

"After I finished the English tour," he says, "I quit because it was too easy. There was nothing happening for me. Every concert was the same: first half, second half, two encores and run out, then having to take care of myself all night.

"I didn't understand; I'd get standing ovations, and it didn't mean anything. The first time I felt no shame. But then I was just following myself after that. It was down to a pattern."

In his next album, *Bringing It All Back Home*, Dylan broke the pattern. Instead of playing either conventional "protest" as it was understood then, or using the traditional folk-music modes, he electrically amplified his guitar and set surrealistic verses to the rock-'n'-roll beat.

Ironically, it was one of the album's few non-rock songs that brought Dylan his first great success in the pop market. *Mr. Tambourine Man*, recorded by The Byrds in a hard-rock version complete with falsetto, was a massive hit.

'I'd get standing ovations and it didn't mean anything. It was down to a pattern.'

"When *Mr. Tambourine Man* broke, we didn't know anything about Bob Dylan" says "Cousin Brucie" Morrow, a disk jockey on WABC Radio, New York. "Oh, I remember a few years ago we'd listened to a single of his. It didn't seem to fit the sound then, so we didn't play it. That was all I knew about Bob Dylan until The Byrds hit with *Tambourine Man*. Then everyone was asking, 'Who's this Bob Dylan?' It's the only time I can remember when a composer got more attention for a hit than the performers did."

Then when Dylan released his new single, *Like a Rolling Stone*, and his new album, *Highway 61 Revisited*, the folk fans knew Bobby was going to be a teen-age idol, and if he was a teen-age idol he wasn't theirs anymore. For people who had thought they owned Bob Dylan it was a bitter disappointment, and Dylan lost a great many people he thought were his friends. "A freak and a parody," shrieked Irwin Silber in the folk music magazine *Sing Out!* At the Newport Folk Festival of 1965, Dylan was booed off the stage. At his Forest Hills concert in September, the audience listened attentively through the first, folk, half of the program and then began to boo when the musicians came out for the rock 'n' roll portion. This time Dylan did not walk off the stage as he did at Newport, but fought his way through the performance, supported by 80 percent of the crowd.

Like a Rolling Stone finally put Dylan across as a rock 'n' roll star. He wrote it in its first form when he came back from England. "It was ten pages long," he says. "It wasn't called anything, just a rhythm thing on paper all about my steady hatred directed at some point that was honest. In the end it wasn't hatred, it was telling someone something they didn't know, telling them they were lucky. Revenge, that's a better word.

"I had never thought of it as a song, until one day I was at the piano, and on the paper it was singing, 'How does it feel?' in a slow motion pace, in the utmost of slow motion following something.

"It was like swimming in lava. In your eyesight, you see your victim swimming in lava. Hanging by their arms from a birch tree. Skipping, kicking the tree, hitting a nail with your foot. Seeing someone in the pain they were bound to meet up with.

"I wrote it. I didn't fail. It was straight." *Like a Rolling Stone* climbed rapidly to the top of the charts. It was followed by *Positively 4th Street* and then by *Ballad of a Thin Man*, and Dylan's lead was soon followed by other songwriters released from the inane bondage of the "I Love You, Teen Queen" straitjacket. Soon the airwaves were full of songs about the war in Vietnam, or civil rights, or the general disorder of the world and society in America. It was quickly labeled "folk-rock," and the kids wolfed it down and are still listening to it.

Along with the teen-agers, Dylan got a surprising bonus audience—the adult hip intellectuals who had just found out about rock 'n' roll. National magazines began writing favorably about both Dylan and rock 'n' roll, and rock concerts became the social events of the intellectuals' seasons. Allen Ginsberg said, "He writes better poetry than I did at his age . . . I'd say he's a space-age genius minstrel more than an old library poet . . ." One Sunday, the magazine sections of *The New York Times* and *The New York Herald-Tribune* simultaneously published long articles on the poetry of Bob Dylan, complete with learned analyses and exegeses of the most fashionable academic-journalistic-sociological kind.

Dylan's reaction is predictably thorny. "The songs are not meant to be great," he said. "I'm not meant to be great. I don't think anything I touch is destined for greatness. Genius is a terrible word, a word they think will make me like them. A genius is a very insulting thing to say. Even Einstein wasn't a genius. He was a foreign mathematician who would have stolen cars."

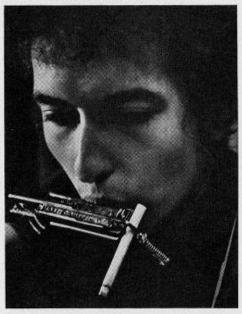
Some of his recent songs have brought him new criticism: it has been claimed that the lyrics of *Mr. Tambourine Man* and his latest hit, *Rainy Day Women #12 and 35* ("Everybody *must* get stoned!"), are all about drugs and drug experiences. Grossman denies it. Dylan won't talk about his songs. "Don't interpret me," he says. Talking about drugs, he is typically elusive.

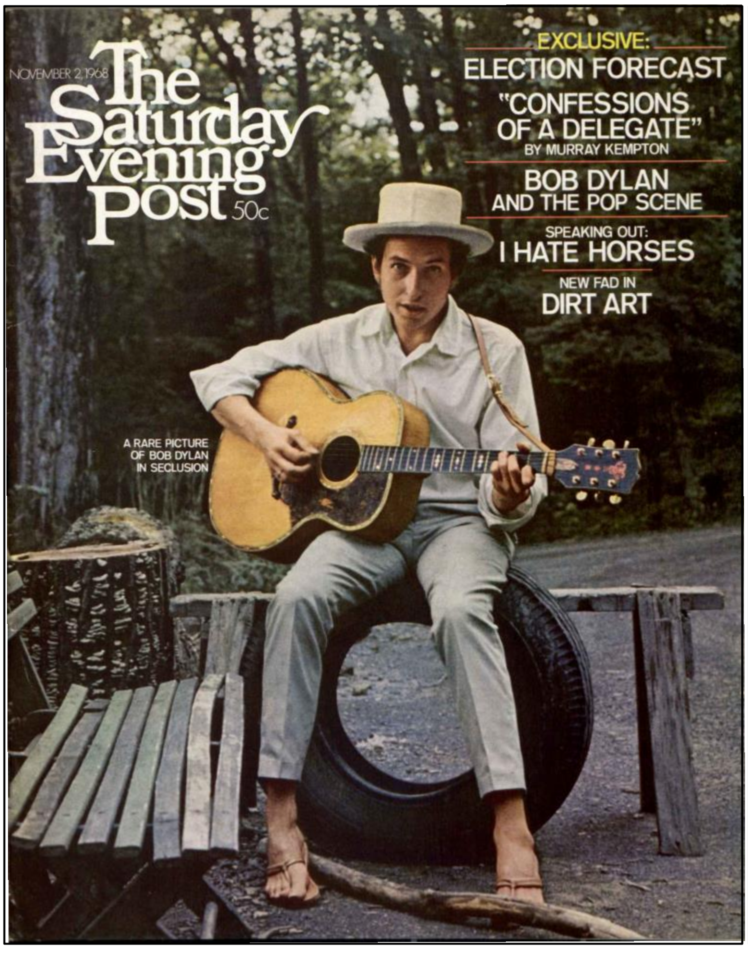
"People just don't need drugs," he says. "Keep things out of your body. We all take medicine, as long as you know why you're taking it. If you want to crack down on the drug situation, the criminal drug situation takes place in suburban housewives' kitchens, the ones who get wiped out on alcohol every afternoon and then make supper. You can't blame them and you can't blame their husbands. They've been working in the mines all day. It's understandable."

During the past year Dylan has got married, fathered a son, Jesse Byron Dylan, and bought a townhouse in Manhattan's fashionable East 30's. Typically, he has attempted to keep all of this a secret. When his wife, a beautiful, black-haired girl named Sara Lownds, visited him in Vancouver and attended his concert, Dylan was faced with a problem: two disk jockeys were coming up to the dressing room to interview him; how was he to hide his wife from them? "Sara," said Dylan, opening a large closet, "when they arrive I want you to get in here." His wife looked at him quizzically but stepped reluctantly toward the open door. Dylan began to laugh, but it is a mark of the seriousness of his desire for privacy that his wife was ready to get into the closet.

The only thing anyone now will predict for certain is that Dylan will change. "I'll never decay," he says. "Decay is when something has stopped living but hasn't died yet, looking at your leg and seeing it all covered with creeping brown cancer. Decay turns me off. I'll die first before I decay." □

Dylan warms up before a concert, his cigarette in a makeshift holder that frees both hands for his guitar.







ENTER THE KING, BOB DYLAN

Bob Dylan hadn't been seen on the streets of Greenwich Village for more than a year when he happened to walk past an old friend who had become one of his most bitter critics. It was on the sidewalk of Sixth Avenue, one crisp and sunny day in the autumn of 1967, some 13 months after Dylan had been hurt in a motorcycle accident, and the week before the first of his trips to Nashville to record *John Wesley Harding*. Dylan was wearing a high-crowned cowboy hat and a wispy beard, and he had been traveling unnoticed until they passed on the street.

"He didn't even recognize you!" one of Dylan's companions gasped.

"He never recognized me before," Dylan answered. "Why should he recognize me now?"

At 27, Dylan has become an American legend, but if people still don't recognize him for who he is, they also refuse to recognize him for what he isn't. Bob Dylan has never sat still long enough to be institutionalized by any image. America may pardon him his crusade against the money-changers, but the country will never understand the fact that he still doesn't have a press agent. Even in his months of seclusion after the motorcycle accident, WABC-TV dedicated a television show to a discussion of what Bob Dylan was really like. When one member of the panel accused Dylan of all but inventing juvenile delinquency, there was only Murray the K to defend him. "Is Bob Dylan every kid's father?" Murray asked.

Dylan came to New York when he was 19, a kid from Hibbing, Minn., who was hung up on Woody Guthrie. He looked so young that Mike Porco, the owner of Gerde's Folk City, at first wouldn't let him work in the club. In the beginning he was one of thousands of kids who had picked up a folk guitar because it was the only weapon left to them in that revolution for a better day that the young, no matter what their age, are always fighting. He started out saying the same things that everyone else in his generation was saying, but within a very short time it became apparent that nobody else could say them as well.

His first stop in New York was to learn about the grifters, the con merchants, the junkies and the bums who live off 42nd Street. It was only natural that he should gravitate to Greenwich Village, where, even in a community of the different, he was always looked upon as someone special. Those were the days when he wore a chamois jacket. Even when he was earning several hundred thousand dollars a year, he still flew to Europe with all his possessions in an eight-pound zippered bag.

That air of specialness, of individuality, carries over into his performing—no one has ever accused Bob Dylan of serving his audiences whipped cream. When he went electric, they booed him at Newport, and at Forest Hills they called him a false apostle. But within four years he had almost singlehandedly changed the shape of popular American music. He had started a civil war in the folk community, rearranged the pop charts, fathered a new generation of poets and helped shape the probability that contemporary music will become the literature of our time. Even the Beatles, after they met Dylan for the first time in 1964, yielded to his influence. "I am in awe of Bob Dylan," John Lennon once said. They've known each other four years now, but "We've never really met," Lennon adds.

With lines like "The sun's not yellow, it's chicken," Dylan has been able to turn street language into contemporary song. *Blowin' in the Wind* became a civil-rights anthem, but Dylan has moved too fast to be categorized, especially as a protest singer. "Protest songs," he said, "were finger-pointing songs." He called his songs "poems," and his poems, songs. The last time an interviewer asked him to categorize himself, he said he was a trapeze artist.

When he was thrown from his motorcycle near his home in Woodstock, N.Y., the nation's pop-music radio stations interrupted their programs to broadcast the news as a bulletin. The reports were brief and incomplete. In London a group of hippie fans printed a memorial poster, leaving a blank space to give the time and place of the funeral services. At Fordham a Jesuit priest prepared a lecture entitled *The Ontology of Bob Dylan*. Rumors began to pile up like wreaths on a grave. They said he was dead. They said he was disfigured. They said he had lost his voice, his hair, his mind. When a reporter finally succeeded in knocking on his door to ask for an interview, Dylan laughed. "Mainly, what I've been doin' is workin' on gettin' better and makin' better music, which is what my life is all about," he said. "Songs are in my head like they always are."

Dylan's accident occurred just after he had returned from an around-the-world trip. "We played some jobs with Bob where the music was sailing—and he was sailing," says guitarist Jamie Robbie Robertson, one member of the group that accompanied Dylan on the tour. "It turned out to be not just songs. It turned out to be a whole dynamic experience. We did it until we couldn't do it anymore. We went all over the place until finally it was about ready to burst. We were so exhausted that everybody said this was a time of rest. We stopped listening to music for a year. We didn't listen to anything but what you didn't have to listen to, like opera."

Dylan was still convalescing from neck injuries when he summoned Robertson and the rest of the band to Woodstock to help finish a TV movie. After a while the band rented a house, which they nicknamed "Big Pink," located on a mountaintop in the nearby west Saugerties. With Dylan they set up a home recording studio in the cellar and began holding private country-dance sessions. *Music From Big Pink*, hailed as one of the most significant albums of the year, is the band's contribution to country rock and a claim to its own identity. As for himself, Dylan gave the songs he wrote at Big Pink to other artists to record. His contribution was to be *John Wesley Harding*, recorded in Nashville with bass drums and a steel guitar and Dylan back on acoustical guitar. "There's the music from our house," says Robertson, "and then there's the music from Bob's house. *John Wesley Harding* is from his house. The two houses sure are different."

John Wesley Harding was the first of Dylan's albums to win a gold record right after its release. He has five now, each one a signpost. *John Wesley Harding* pulled out the psychedelic plug and pointed the way toward country music, but it doesn't speak only to today. Poet Michael McClure has called it Dylan's most visionary album. Its songs are the kind that can be sung and played beyond the reach of an electric cord.

From the cowboy lullaby *I'll Be Your Baby Tonight* to the mysterious *Ballad of Frankie Lee and Judas Priest*, a parable of friendship and temptation, the new Dylan speaks gently. The moral of one of his songs, he recites, is that no man should be where he does not belong, that each man should help his neighbor, that no one should envy his neighbor's lot. The new Dylan tells stories that anyone can understand, in any language, in any era. His cast of characters will be valid at any time, in any place. There is the poor immigrant who hates his life, but fears his death. There is the wicked messenger who is told to bring good news or none. And there is the lonesome hobo who warns each man to forget petty jealousies, to live by a personal code, to judge only himself and not others, "lest you wind up on this road."

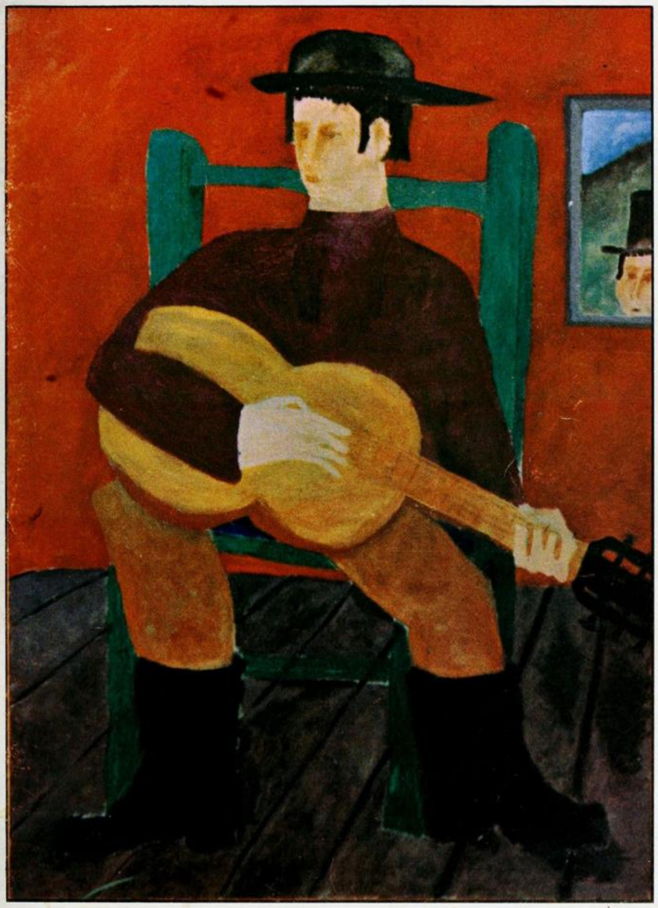
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SING OUT!

THE FOLK SONG MAGAZINE

VOLUME 18/NUMBER 4—OCTOBER/NOVEMBER, 1968—$1.00

EXCLUSIVE INTERVIEW WITH BOB DYLAN
INTERVIEW WITH BUKKA WHITE
TEN YEARS WITH THE RAMBLERS
WORDS & MUSIC TO "MR. BOJANGLES,"
"THE WEIGHT" AND OTHERS





CONVERSATIONS WITH BOB DYLAN

The following was transcribed from three separate interviews, taped by John Cohen in June and July of 1968. The participants are Bob Dylan, John Cohen, and Happy Traum.

JOHN: I didn't realize how good that film was, when I saw it last.

BOB: You thought it was good?

J: It wasn't finished—I liked it because of that. But I didn't see "Don't Look Back."

B: It's just as well. The difference between the two would be in the editing . . . the eye. Mr. Pennebaker's eye put together "Don't Look Back," whereas someone else's eye put together this film which you saw.

J: Wasn't one of the "eyes" involved your's?

B: Not entirely. Don't forget, Mr. Pennebaker shot all the film, and Mr. Alk was under direction from him. The (edited) cut was under the direction of, well . . . I was one of them. What we had to work with was not what you would conceive of if you were going shooting a film. What we were

trying to do is to make a logical story out of this newsreel-type footage . . . to make a story which consisted of stars and starlets who were taking the roles of other people, just like a normal movie would do. We were trying to do the same thing with this footage. That's not what anyone else had in mind, but that is what myself and Mr. Alk had in mind. And we were very limited because the film was not shot by us, but by the eye, and we had come upon this decision to do this only after everything else failed. And in everything else failing, the film had been cut just to nothing. So we took it and tried to do it this way because it was a new method and it was new to us, and we were hoping to discover something. And we did. People might see it and say it's just a big mess. Well, it might seem like a mess, but it's not. It starts with a half hour of footage there, that is clean; the film is sloppy and it looks like a lot of cutting in it, thirty second cuts to ten second cuts. But what we tried to do was to construct a stage and an environment, taking it out and putting it together like a puzzle. And we did, that's the strange part about it. Now if we had the opportunity to re-shoot the camera under this procedure, we could really make a wonderful film.

J: I liked this quality of having things that would normally not be used, that would be discarded, suddenly put together in such a way . . .

B: Well, we had to do that because it's all we had. The reason it didn't get seen was that the program (TV) folded, and by the time we handed it in, they had already a state-wide search begun to confiscate the film, because it was the property of ABC. So we were a little pressured here and there. What you saw was a rough work print.

J: What I liked was that the trip had such wildness, such insanity, it looked to me like things could only get worse, they couldn't get better while you were on such a thing. As the film built up, everything seemed to contribute to that. The nature of the crowds, the nature of the reporters . . . I don't know if it was the film, or if it was where we were sitting when we saw it, but . . . well I'm sure one person is capable of being both things . . .

B: The subject and the director?

J: . . . Or the editor.

B: Well the editor and director were two different people.



J: Let's say the subject and one of the editors was the same person.

B: Well, you have a lot of major films where the subject himself might be the director. Marlon Brando. Charlie Chaplin. Frank Black.

J: But the nature of tne person in the film . . . maybe to you that wasn't so wild.

B: I can imagine something a lot wilder . . . maybe not on a singing tour, but as a film. On the screen, what do you say is wild, and what do you say when wildness turns into chaos? Cecil B. DeMille made "Sampson and Delila" . . . that's pretty wild.

J: But that was a stage set . . . I had the feeling that your film was really happening. You didn't set up the reporters, . . . well, that girl who maybe jumps out the window, and maybe doesn't . . . it's hard to draw the line where play leaves off.

B: It's hard to do a tour, and in the after hours make a movie. What we were doing was to try to fulfill this contract, to make a television show, and the only time I had to do it was when I was on tour, because I was on tour all the time.

J: I never saw you perform when you were touring with an electric band, except the last time I saw you which was at Newport, in 1965, when the public first became fully aware of what you'd been writing and thinking. But by the time this movie was shot in England, why you were really flying . . . your hands going all over, above the mouth harp . . . I got the feeling that you don't necessarily have to predetermine these things, that they grow by themselves. When reporters ask such questions, and audiences scream at nothing, it invites you to become something that you didn't necessarily intend to be.

B: That's true, but I know quite a few people who accept it as a challenge. I used to see people who'd take off their tie and dangle it over the first row, and it would be almost hypnotic. P. J. Probie used to do that, there are people who actually invite it, who actually enjoy being pulled, you know . . . it's something having to do with contact. It's very athletic in a way.



J: I take that film as very different from the new record you made . . . it might be opposite sides of the same coin. I think it's great, that in the period of three years, you can be the same person who did both.

B: Well, you can do anything if it's your job. When I was touring, it was my line of work, to go out there and deliver those songs. You must accept that in some way. There's very little you can do about it. The only other thing to do is not do it. But you certainly can't tell what's going to happen when you go on the stage, because the audiences are so different. Years ago the audience used to be of one nature, but that's not true anymore.

J: You talked of it in the past—that *was* your job. But is it necessarily now your job?

B: It is in a way. I like to play music on the stage, I expect to be playing music endlessly. So this period of time now isn't important to me; I know I'm going to be performing again, it's just a matter of the right time. And I'll have different material—so there'll be a change there.

J: I recall a conversation we had in 1962 . . . I don't know if I was seeing something, or wishing something on you—but I had just come back from Kentucky and you showed me "Hard Rain," at Gerde's or upstairs from the Gaslight . . .

B: I believe at the time, you were wondering how it fit into music. How I was going to sing it.

J: That was my initial reaction. That's really ancient history now because a whole aesthetic, a whole other approach has come into music since then, to make it very possible to sing that kind of song.

B: Yes, that's right.

J: Before then it wasn't so possible. The question I asked you on seeing this stream of words was, if you were going to write things like that, then why do you need Woody Guthrie? How about Rimbaud? And you didn't know Rimbaud . . . yet.

B: No, not until a few years ago.

J: Back then, you and Allen Ginsberg met.

B: Al Aronowitz, a reporter from the *Saturday Evening Post,* introduced me to Allen Ginsberg and his friend Peter Orlofsky, above a bookstore on 8th Street, in the fall of '64 or '65. I'd heard his name for many years. At that time these two fellas had just gotten back from a trip to India. Their knapsacks were in the corner and they were cooking a dinner at the time. I saw him again at Washington Square, at a party . . .



J: At that time, for you, was there a stronger leaning towards poetry, and the kind of thing that Allen had dealt with? . . . as opposed to what Woody had dealt with.

B: Well, the language which they were writing, you could read off the paper, and somehow it would begin some kind of tune in your mind. I don't really know what it was, but you could see it was possible to do more than what . . . not more . . . something different than what Woody and people like Aunt Molly Jackson and Jim Garland did. The subject matter of all their songs wasn't really accurate for me; I could see that they'd written thousands of songs, but it was all with the same heartfelt subject matter . . . whereas that subject matter did not exist then, and I knew it. There was a sort of semi-feeling of it existing, but as you looked around at the people, it didn't really exist the way it probably existed back then, there was no real movement, there was only organized movement. There wasn't any type of movement which was a day by day, liveable movement. When that subject matter wasn't there anymore for me, the only thing that was there was the style. The idea of this type of song which you can live with in some kind of way, which you don't feel embarrassed twenty minutes after you've sung it; that type of song where you don't have to question yourself . . . where you're just wasting your time.

J: I don't know which was the cart and which was the horse, but people were asking about your music (and Phil Ochs' and others'), "Is this stuff poetry or is this song?".

B: Yes, well you always have people asking questions.

J: What I'm trying to get at is whether you were reading a lot then, books, literature? Were your thoughts outside of music?

B: No, my mind was with the music. I tried to read, but I usually would lay the book down. I never have been a fast reader. My thoughts weren't about reading, no . . . they were just about that feeling that was in the air. I tried to somehow get a hold of that, and write that down, and using my musical training to sort of guide it by, and in the end, have something I could do for a living.

J: Training!

B: Yes, training. You have to have some. I can remember traveling through towns, and if somebody played the guitar, that's who you went to see. You didn't necessarily go to meet them, you just went necessarily to watch them, listen to them, and if possible, learn how to do something . . . whatever he was doing. And usually at that time it was quite a selfish type of thing. You could see the people, and if you knew you could do what they were doing, with just a little practice, and you were looking for something else, you could just move on. But when it was down at the bottom, everyone played the guitar, when you knew that they knew more than you, well, you just had to listen to everybody. It wasn't necessarily a song; it was technique and style, and tricks and all those combinations which go together—which I certainly spent a lot of hours just trying to do what other people have been doing. That's what I mean by training.

J: It's hard for me, because this is an interview and can't be just a conversation . . . like the tape recorder is a third element . . . I can't just say to your face that you did something great, that I admire you . . .

B: Well in my mind, let me tell you John, I can see a thousand people who I think are great, but I've given up mentioning any names anymore.



Every time I tell somebody who I think is pretty good, they just shrug their shoulders . . . and so I now do the same thing. Take a fellow like Doc Watson, the fellow can play the guitar with such ability . . . just like water running. Now where do you place somebody like that in this current flow of music? Now he doesn't use any tricks. But that has to do with age, I imagine, like how long he lives.

J: I think it's also got to do with the age he comes from, he doesn't come from yours or mine.

B: No, but I'm a firm believer in the longer you live, the better you get.

J: But Doc is different from you and me. I know people who hate your voice. They can't stand that sound, that kind of singing, that grating. The existence of your voice and people like you, like Roscoe Holcomb, it challenges their very existence. They can't conceive of that voice in the same breath as their own lives.

B: Well my voice is one thing, but someone actually having hate for Roscoe Holcomb's voice, that beautiful high tenor, I can't see that. What's the difference between Roscoe Holcomb's voice and Bill Monroe's?

J: I don't think Bill likes Roscoe's voice. Bill sings with such control. Roscoe's voice is so uncontrolled.

B: Well Bill Monroe is most likely one of the best, but Roscoe does have a certain untamed sense of control which also makes him one of the best.

J: I don't think Doc Watson's voice and your voice are compatible, it doesn't bother me.

B: No, no . . . maybe some day, though.

J: I'd like to talk about the material in the songs.

B: All right.

J: Well, I mean your music is fine, it's complete . . . but what I'm asking about is the development of your thoughts . . . which could be called "words." That's why I was asking about poetry and literature. Where do these things come upon a person? Maybe nobody asks you that.



B: No, nobody does, but . . . who said that, it wasn't Benjamin Franklin, it was somebody else. No, I think it was Benjamin Franklin. He said (I'm not quoting it right) something like, "For a man to be—(something or other)—at ease, he must not tell all he knows, nor say all he sees." Whoever said that certainly I don't think was trying to cover up anything.

J: I once got a fortune cookie that said "Clear water hides nothing" . . . . Three or four years ago, there was an interview with you in *Playboy*. One particular thought stuck with me. You said it was very important that Barbara Allen had a rose grow out of her head, and that a girl could become a swan.

B: That's for all those people who say, "Why do you write all these songs about mystery and magic and Biblical intonations? Why do you do all that? Folk music doesn't have any of that." There's no answer for a question like that, because the people who ask them are just wrong.

J: They say that folk music doesn't have this quality. Does rock and roll music have it?

B: Well, I don't know what rock and roll music is supposed to represent. It isn't that defined as a music. Rock and roll is dance music, perhaps an extension of the blues forms. It's live music; nowadays they have these big speakers, and they play it so loud that it might seem live. But it's got rhythm . . . I mean if you're riding in your car, rock and roll stations playing, you can sort of get into that rhythm for three minutes—and you lose three minutes. It's all gone by and you don't have to think about anything. And it's got a nice place; in a way this place is not necessarily in every road you turn, it's just pleasant music.

J: You're part of it aren't you? Or it's part of you.

B: Well, music is a part of me, yes.

J: From what I saw in that film, you were really in it.

B: I was in it because it's what I've always done. I was trying to make the two things go together when I was on those concerts. I played the first half acoustically, second half with a band, somehow thinking that it was going to be two kinds of music.

J: So acoustic would mean "folk" and band would mean "rock and roll" at that moment?

B: Yes, rock and roll is working music. You have to work at it. You just can't sit down in a chair and play rock and roll music. You can do that with a certain kind of blues music, you can sit down and play it . . . you may have to lean forward a little.

J: Like a ballad, or one of your "dreams"?

B: Yes, you can think about it, you don't neces-

sarily have to be in action to think about it. Rock and roll is hard to visualize unless you're actually doing it . . . . Actually too, we're talking about something which is for the most part just a commercial item; it's like boats and brooms, it's like hardware, people sell it, so that's what we're talking about. In the other sense of the way which you'd think about it, it's impossible.

J: But the kids who are getting into it today, they don't want to sell brooms.

B: It's an interesting field . . . .

(aside to daughter)
Hello, did you just get home? Well maybe you better ask mamma. How was school? You learn anything? Well that's good. "My shoes hurt right here." Well, we'll see what we can do about it.

J: Could we talk about your new record *John Wesley Harding*?

B: There were three sessions: September, October and December, so it's not even a year old. I know that the concepts are imbedded now, whereas before that record I was just trying to see all of which I could do, trying to structure this and that. Every record was more or less for impact. Why, I did one song on a whole side of an album! It could happen to anybody. One just doesn't think of those things though, when one sees that other things can be done. It was spontaneously brought out, all those seven record albums. It was generously done, the material was all there. Now, I like to think that I can do it, do it better, on my own terms, and I'll do whatever it is I can do. I used to slight it off all the time. I used to get a good phrase or a verse, and then have to carry it to write something off the top of the head and stick it in the middle, to lead this into that. Now as I hear all the old material that was done, I can see the whole thing. I can't see how to perfect it, but I can see what I've done. Now I can go from line to line, whereas yesterday it was from thought to thought. Then of course, there are times you just pick up an instrument—something will come, like a tune or some kind of wild line will come into your head and you'll develop that. If it's a tune on the piano or guitar—you'll just uuuuuhhhh (hum) whatever it brings out in the voice, you'll write those words down. And they might not mean anything to you at all, and you just go on, and that will be what happens. Now I don't do that any more. If I do it, I just keep it for myself. So I have a big lineup of songs which I'll never use. On the new record, it's more concise. Here I am not interested in taking up that much of anybody's time.

J: That's why I gave you Kafka's *Parables and Paradoxes*, because those stories really get to the heart of the matter, and yet you can never really decipher them.

B: Yes, but the only parables that I know are the Biblical parables. I've seen others. Khalil Gibran perhaps . . . . It has a funny aspect to it—you certainly wouldn't find it in the Bible—this type of soul. Now Mr. Kafka comes off a little closer to that. Gibran, the words are all mighty but the strength is turned into that of a contrary direction. There used to be this disc jockey, Rosko. I don't recall his last name. Sometimes at night, the radio would be on and Rosko would be reciting this poetry of Khalil Gibran. It was a radiant feeling, coming across it on the radio. His voice was that of the inner voice in the night.



J: When did you read the Bible parables?

B: I have always read the Bible, though not necessarily always the parables.

J: I don't think you're the kind who goes to the hotel, where the Gideons leave a Bible, and you pick it up.

B: Well, you never know.



J: What about Blake, did you ever read . . . ?

B: I have tried. Same with Dante, and Rilke. I understand what's there, it's just that the connection sometimes does not connect . . . Blake did come up with some bold lines though . . . .

* * *

J: A feeling I got from watching the film—which I hadn't considered much before folk music and rock & roll got so mixed together—is about this personal thing of put ons, as a personal relationship. Like with the press, they ask such idiotic questions that they are answered by put ons.

B: The only thing there, is that that becomes a game in itself. The only way to not get involved in that is not to do it, because it'll happen every time. It even happens with the housewives who might be asked certain questions.

J: It's become a way of imparting information. Like someone will come with an idea, a whole thesis, and then they'll ask, "Is this so?" and you might not have thought of it before, but you can crawl on top of it.

B: It's this question and answer business, I can't see the importance of it. There's so many reporters now. That's an occupation in itself. You don't have to be any good at it at all. You get to go to fancy places. It's all on somebody else.

J: Ridiculous questions get ridiculous answers,

and the ridiculous response becomes the great moment.

B: Yes, well you have to be able to do that now. I don't know who started that, but it happens to everybody.

J: I wouldn't have mentioned it, but to me, you've moved away from it . . . gotten beyond it.

B: I don't know if I've gotten beyond it. I just don't do it any more, because that's what you end up doing. You end up wondering what you're doing.

J: Hey. In the film, was that John Lennon with you in the car, where you're holding your head? He was saying something funny, but it was more than that . . . it was thoughtful.

B: He said "Money" . . . .

J: Do you see the Beatles when you go there or they come here? There seems to be a mutual respect between your musics—without one dominating the other.

B: I see them here and there.

J: I fear that many of the creative young musicians today may look back at themselves ten years from now and say "We were just under the tent of the Beatles." But you're not.

B: Well, what they do . . . they work much more with the studio equipment, they take advantage of the new sound inventions of the past year or two. Whereas I don't know anything about it. I just do the songs, and sing them and that's all.

J: Do you think they are more British or International?

B: They're British I suppose, but you can't say they've carried on with their poetic legacy, where-





as the Incredible String Band who wrote this "October Song" . . . that was quite good.

J: As a finished thing—or did it reach you?

B: As a finished song it's quite good.

J: Is there much music now that you hear, that reaches you?

B: Those old songs reach me. I don't hear them as often as I used to. But like this other week,



I heard on the radio Buell Kazee and he reached me. There's a lot . . . Scrapper Blackwell, Leroy Carr, Jack Dupree, Lonnie Johnson, James Ferris, Jelly Roll Morton, Buddy Bolden, Ian and Sylvia, Benny Fergusen, Tom Rush, Charlie Pride, Porter Wagoner, The Clancy Brothers and Tommy Makem . . . . Everything reaches me in one way or another.

J: How do you view the music business?

B: I don't exactly view it at all. Hearing it and doing it, I'll take part in that—but talking about it . . . there's not much I can contribute to it.

J: I recall in *Billboard*, a full page ad of you with electric guitar like in the movie . . . .

B: Sure, I was doing that.

J: I'm interested how you talk of it in the past tense, as if you don't know what's coming next.

B: Well, I don't in a sense . . . but I've been toying with some ridiculous ideas—just so strange and foreign to me, as a month ago. Now some of the ideas—I'll tell you about them—after we shut off this tape recorder.

* * *

J: I was pleased that you know the music of Dillard Chandler, and that you were familiar with some unaccompanied ballads on a New Lost City Ramblers record. Do you think you'll ever try to write like a ballad?

B: Yes, I hope so. Tom Paxton just did one called "The Cardinal," quite interesting . . . it's very clean . . . sings it unaccompanied. The thing about the ballad is that you have to be conscious of the width of it at all times, in order to write one. You could take a true story, write it up as a ballad, or you can write it up in three verses. The difference would be, what are you singing it for, what is it to be used for. The uses of a ballad have changed to such a degree. When they were singing years ago, it would be as entertainment . . . a fellow could sit down and sing a song for a half hour, and everybody could listen, and you could form opinions. You'd be waiting to see how it ended, what happened to this person or that person. It would be like going to a movie. But now we have movies, so why does someone want to sit around for a half hour listening to a ballad? Unless the story was of such a nature that you couldn't find it in a movie. And after you heard it, it would have to be good enough so that you could sing it again tomorrow night, and people would be listening to hear the story again. It's because they want to hear that story, not because they want to check out the singer's pants. Because they would have a conscious knowledge

of how the story felt and they would be a part of that feeling . . . like they would want to feel it again, so to speak.

J: It must be terrific to try to write within those dimensions.

B: Well once you set it up in your mind, you don't have to think about it any more. If it wants to come, it will come.

J: Take a song like the "Wicked Messenger." Does that fit?

B: In a sense, but the ballad form isn't there. Well, the scope is there actually, but in a more compressed sense. The scope opens up, just by a few little tricks. I know why it opens up, but in a ballad in the true sense, it wouldn't open up that way. It does not reach the proportions I had intended for it.

J: Have you ever written a ballad?

B: I believe on my second record album, *Boots of Spanish Leather*.

J: Then most of the songs on *John Wesley Harding*, you don't consider as ballads.

B: Well I do, but not in the traditional sense. I haven't fulfilled the balladeer's job. A balladeer can sit down and sing three ballads for an hour and a half. See, on the album, you have to think about it after you hear it, that's what takes up the time, but with a ballad, you don't necessarily have to think about it after you hear it, it can all unfold to you. These melodies on the *John Wesley Harding* album lack this traditional sense of time. As with the third verse of the "Wicked Messenger," which opens it up, and then the time schedule takes a jump and soon the song becomes wider. One realizes that when one hears it, but one might have to adapt to it. But we are not hearing anything that isn't there; anything we can imagine is really there. The same thing is true of the song "All Along the Watchtower," which opens up in a slightly different way, in a stranger way, for here we have the cycle of events working in a rather reverse order.

J: One suggested interpretation of "Dear Landlord" is that you wrote it to bring out the line "each one has his own special gift" . . . .

B: I don't know about that. These songs might lay around in your head for two or three years, and you're always writing about something previous. You learn to do that, so that the song would not tend to be a reaction, something contemporary would make it a reaction. I don't know what it seems to explain any more than anyone else. But you always have to consider that I would write the song for somebody else. He might say something, or behave in a certain manner, or come right out and offer information like that. And if it's striking enough, it might find an opening. And don't forget now John, I'll tell you another discovery I've made. When the songs are done by anybody on a record, on a strange level the songs are done for somebody, about somebody and to somebody. Usually that person is the somebody who is singing that song. Hear all the records which have ever been made and it kinda comes down to that after a while.

J: Could you talk about where you were going when you first started out from home?

B: As I think about it, it's confusing to me to think of how I reached whatever place this is. I tend not to wonder about it anyway. It's true, I have no goal so to speak. I don't have any more intentions than you do.

J: I intend to do my work.

B: Yes, me too, and to make the work interesting enough, in order to keep doing it.

That's what has kept it up so far. I really can't do it if it's not interesting. My intention would be not to think about it, not to speak about it, or remember any of it that might tend to block it up somehow. I've discovered this from the past anyway. There was one thing I tried to do which wasn't a good idea for me. I tried to write another "Mr. Tambourine Man." It's the only song I tried to write "another one." But after enough going at it, it just began bothering me, so I dropped it. I don't do that anymore.

J: A danger of such a position is that you can be accused of only living in the present. People will say you're just living for the minute—with no plan and no care for the past.

B: I have more memories for the past than for the future. I wouldn't think about the future. I would only have expectations, and they'd all be very good. For the past I just have those memories. We were just talking of this "past" business the other night. Say this room is empty now, except with just myself. Now you enter the room, but you're bound to leave, and when you do, what's to guarantee that you've even been in this room. But yet you were in this room, if I want to reconstruct it, sit here for the rest of the day . . . if I take enough notes while you are in the room, I could probably sit here for a week, with you in the room . . . something like that anyway.

J: It's elusive. Anyway, back to the thought of "each one has his own special gift."

B: That would be . . . just a fact.

J: But if everybody felt it, perhaps the American army wouldn't be so capable of killing, and Kennedy might not be killed—King might not be killed.

B: But we're talking now about things which have always happened since the beginning of time, the specific name or deed isn't any different than that which has happened previous to this. Progress hasn't contributed anything but changing face . . . and changing situations of money, wealth . . . that's not progress really. Progress for disease—that's progress . . . but putting in a new highway through a backyard is getting rid of the old things.

J: The real progress each person makes is not going outwards, but going inwards. I have the feeling that a change has come over you . . . you seem to have discovered that same idea.

B: Well, I discover ideas here and there, but I can't put them into words.

J: You mean, that by the time they are songs, they're said?

B: Well, the songs are a funny thing. If I didn't have the recording contract and I didn't have to fulfill a certain amount of records, I don't really know if I'd write down another song as long as I lived. I'm just content enough to play just anything I know. But seeing as how I do have this contract, I figure my obligation is to fill it, not in just recording songs, but the best songs I can possibly record. Believe me, I look around. I don't care if I record my own songs, but I can't sometimes find enough songs to put on an album, so then I've got to do it all with my songs. I didn't want to record this last album. I was going to do a whole album of other people's songs, but I couldn't find enough. The song has to be of a certain quality for me to sing and put on a record. One aspect it would have to have is that it didn't repeat itself. I shy away from those songs which repeat phrases, bars and verses, bridges . . . so right there it leaves out about nine-tenths of all the contemporary material being written, and the folk songs are just about the only ones that don't . . . the narrative ones, or the ones with a chorus like "Ruben's Train." I don't know, maybe then too I'm just too lazy to look hard enough.

J: Do you consider that there's been a change of pace in your life over the past three years?

B: "Change of pace" if you mean what I was doing before. I was touring for a couple of years. That's a fast pace, plus we were doing a whole show, no other acts. It's pretty straining to do a show like that, plus a lot of really unhealthy situations rise up. I was just going out there performing these songs. Everyone else was having a good time. Right now I don't think about it anymore. I did it, and I did it enough to know that there must be something else to do.

J: In a way, you had the opportunity to move into it and move out of it at your own choice.

B: It wasn't my own choice. I was more or less being pushed into it—pushed in and carried out.

(enter Happy Traum)

HT: Has anyone picked up on your new approach —like on the album, clear songs and very personal, as opposed to the psychedelic sounds?

B: I don't know.

HT: What do you know?

B: What I do know is that I put myself out of the songs. I'm not in the songs anymore, I'm just there singing them, and I'm not personally connected with them. I write them all now at a different time than when I record them. It used to be, if I would sing, I'd get a verse and go on and wait for it to come out as the music was there, and sure enough, something would come out, but in the end, I would be deluded in those songs. Besides singing them, I'd be in there acting them out—just pulling them off. Now I have enough time to write the song and not think about being in it. Just write it for somebody else to sing, then do it —like an acetate. At the moment, people are singing a simpler song. It's possible in Nashville to do that.

J: I heard "Blowing In The Wind" played on the radio after the most recent assassination.

B: By who?

J: It was Muzac style . . . music to console yourself by.

B: Airplane style.

J: Do you think you'll ever get a job playing for Muzac? The best musicians do that work, Bob.

B: Well I'd give it a try if they ask.

J: No one calls you into the studio to "Lay down some music" as they say.

B: Before I did the new album, I was waiting to meet someone who would figure out what they would want me to do. Does anybody want any songs written about anything? Could Bob be commissioned, by anybody? Nobody came up with anything, so I went ahead and did something else.

J: For a while a number of years ago, the songs you were writing, and that others were writing along similar lines, were played a lot on popular radio. Today it's not completely disappeared, but it certainly is going in some other direction.

B: You just about have to cut something tailor-made for the popular radio. You can't do it with just half a mind. You must be conscious of what you're involved in. I get over-anxious when I hear myself on the radio, anyway. I don't mind the record album, but it's the record company, my A & R man, Bob Johnston—he would pick out what's to be played on the radio.

H: Did you ever make a song just to be a single?

B: Yes I did. But it wasn't very amusing because it took me away from the album. The album commands a different sort of attention than a single does. Singles just pile up and pile up; they're only good for the present. The trend in the old days was that unless you had a hit single, you couldn't do very well with an album. And when you had that album, you just filled it up. But now albums are very important.

J: You've tried movies and books . . .

B: In both cases, in shallow water.

J: In that book of photographs of you that was published, when I finished looking at it, I came away knowing not one bit more than when I started.

B: Yes, well what can you know about anybody? Book or photographs, they don't tell you too much about a person.

H: For years now, people have been analyzing and pulling apart your songs. People take lines out of context and use them to illustrate points, like on "Quinn, the Eskimo" . . . I've heard some kids say that Quinn is the "bringer of drugs." Whatever you meant doesn't matter . . . the kids say "Dylan is really into this drug thing . . . when the drugs come, everybody is happy." This kind of thing is always happening with all of your songs.

B: Well, that's not my concern.

J: Many of the songs have set up conditions where people can read whatever they want into them.

H: People pull them apart and analyze them.

B: It's not every one who does that—just a certain kind. People I come in contact with don't have any questions.

H: Perhaps that's come back lately in the very spontaneous art, in the whole multi-media kind of thing. Response to impulses . . . you can't respond any other way.

J: I think it's to anyone's favor that they can follow what's on their own mind, what comes from within them, rather than getting swept up in all these other possibilities . . . which might be just a reaction against the analytic approach anyway. There is another way . . . someone might just follow his inner course . . . without being unaware of what is going on. Bob, how do you respond to multi-media?

B: When you say multi-media, would that be like the clothes stores?

J: Never having been to one, I'll say yes.

B: I've never been to one either.

H: It's also stage presentations where music, dance, lights and the rest are jumbled together, piled on the viewer, where all the senses are used.

J: In that context of multi-media, where are you?

B: Well I'm a very simple man. I take one, maybe two . . . too much just confuses me. I just can't master confusion. If I don't know what's happening and everyone who goes and tells me just says that they don't know what happened any more than I do, and they were there, then I'd say that I didn't know where we were.

H: Do you feel the same way about the psychedelic sound on records?

B: No, I don't.

H: A lot of the music today is not only very loud and very fast, but it's structured in such a way that a lot of instruments are playing at once, with a lot of distortion.

B: That's fine. A lot of people are playing it.

H: You seem to have made a conscious effort away from that on your last record.

B: It was a conscious effort just to begin again. It wasn't a conscious effort to go in a certain direction, but rather like put up or shut up, so-to-speak. So that's all.

J: I see that picture of Muhammed Ali here. Do you know him?



B: No, I've seen him perform a few times.

H: Do you follow the fights?

B: Not any more. When he came down to Bleeker Street to read his poetry, you would have wished you were there.

J: He really made a point that lasted afterwards—beyond that someone got conked.

H: Not being particularly interested in fighting, what impressed me is how he stayed true to himself—his own stand as a human being was more important to himself than the championship.

J: Could you talk about some of the diverse elements which go into making up one of your songs, using a song from which you have some distance?

B: Well, there's not much we could talk about—that's the strange aspect about the whole thing.

There's nothing you can see. I wouldn't know where to begin.

J: Take a song like "I Pity The Poor Immigrant." There might have been a germ that started it.

B: Yes, the first line.

J: What experience might have triggered that? Like you kicked the cat who ran away, who said "Ouch!" which reminded you of an immigrant.

B: To tell the truth, I have no idea how it comes into my mind.

J: You've said there was a person usually in it.

B: Well, we're all in it. They're not any specific people . . . say, someone kicks the cat, and the cat writes a song about it. It might seem that way, during some of the songs, and in some of the poetry that's being passed around now-a-days. But it's not really that way.

J: You said that often a song is written for a certain person.

B: That's for a person, not about him. You know, you might sometimes be with someone who's got no song to sing, and I believe you can help someone out, that's the extent of it really.

J: Well, "Quinn the Eskimo" wasn't that way.

B: You see, it's all grown so serious, the writing-song business. It's not that serious. The songs don't painfully come out. They come out in a trick or two, or from something you might overhear. I'm just like any other songwriter, you pick up the things that are given to you. "Quinn the Eskimo," I can't remember how that came about. I know the phrase came about, I believe someone was just talking about Quinn, the Eskimo.

J: Someone told me there was once a movie with Anthony Quinn playing an Eskimo. Did you know of that?

B: I didn't see the movie.

J: But that could have triggered it.

B: Of course.

J: This makes a lot of sense, in the sense that you can travel down a road, and see two signs advertising separate things, but where two words come together, it will make a new meaning which will trigger off something.

B: Well, what the songwriter does, is just connect the ends. The ends that he sees are the ones that are given to him and he connects them.

H: It seems that people are bombarded all the time with random thoughts and outside impulses, and it takes the songwriter to pick something out and create a song out of them.

B: It's like this painter who lives around here—he paints the area in a radius of twenty miles, he paints bright strong pictures. He might take a barn from twenty miles away, and hook it up with a brook right next door, then with a car ten miles away, and with the sky on some certain day, and the light on the trees from another certain day. A person passing by will be painted alongside someone ten miles away. And in the end he'll have this composite picture of something which you can't say exists in his mind. It's not that he started off willfully painting this picture from all his experience . . . That's more or less what I do.

J: Which and where is Highway 61?

B: I knew at one time, but at this time it seems so far away I wouldn't even attempt it. It's out there, it's a dividing line.

J: Is it a physical Highway 61?

B: Oh yes, it goes from where I used to live . . . I used to live related to that highway. It ran right through my home town in Minnesota. I travelled it for a long period of time actually. It goes down the middle of the country, sort of southwest.

J: I think there is an old blues about Highway 61.

B: Same highway, lot of famous people came off that highway.

J: Can you keep contact with the young audiences who perhaps buy most of your records?

B: That's a vague notion, that one must keep contact with a certain illusion of people which are sort of undefinable. The most you can do is satisfy yourself. If you satisfy yourself then you don't have to worry about remembering anything. If you don't satisfy yourself, and you don't know why you're doing what you do, you begin to lose contact. If you're doing it for *them* instead of you, you're likely not in contact with them. You can't pretend you're in contact with something you're not. I don't really know who I'm in contact with, but I don't think it's important.

J: Well, on the airplanes, they have these seven channels of stereo, and your music is marked as "for the kids" rather than anywhere else, and it sort of bothered me. Do you have a chance to meet the kids?

B: I always like to meet the kids.

J: Do you get a chance?

B: Not so much when I'm touring as when I'm not touring. When you're touring, you don't get a chance to meet anybody. I've just been meeting people again in the last few years.
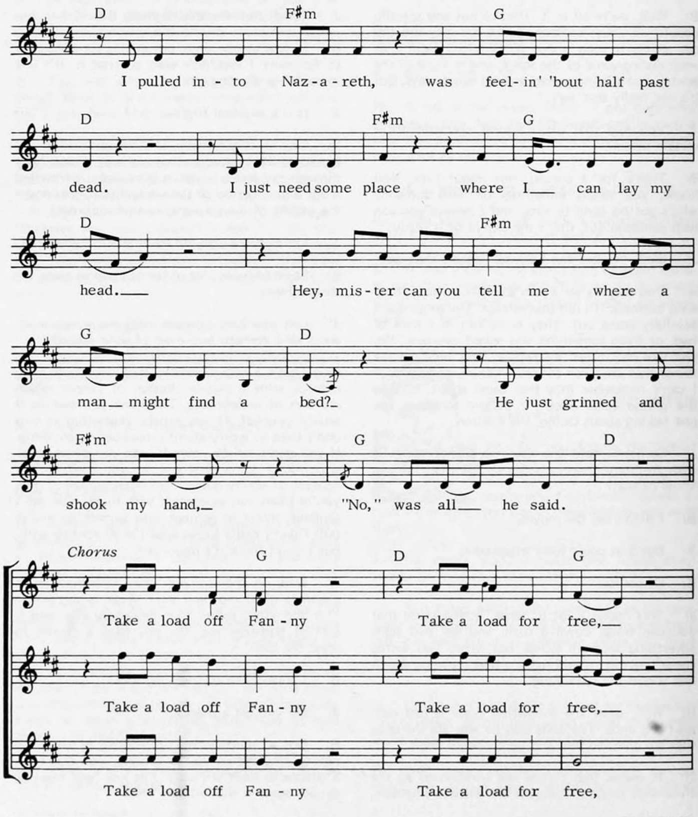
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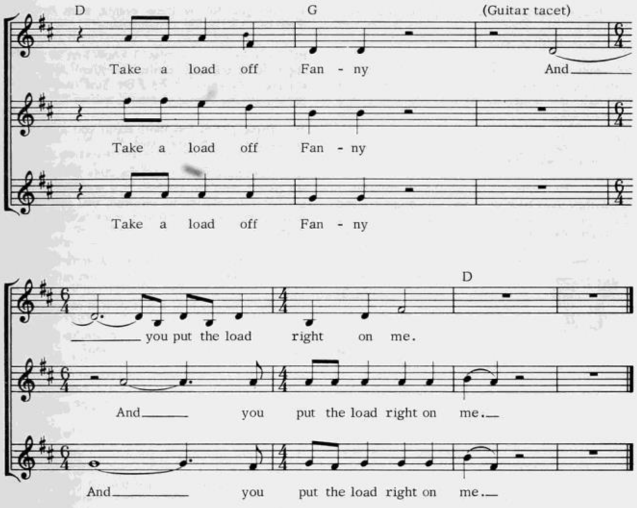
The Weight

My good friend Jaime Robbie Robertson composed this fine song.

— Bob Dylan

By Jaime Robbie Robertson. © 1968 Dwarf Music.
Transcribed from "Music from Big Pink" (Capitol, SKAO 2955).





I picked up my bag, I went lookin' for
 a place to hide
When I saw Carmen and the Devil
 walkin' side by side.
I said: Hey Carmen, come on let's
 go downtown.
She said: I got to go but my friend
 can stick around. (Cho.)

Crazy Chester followed me and he
 caught me in the bar.
He said: I will fix you round if you
 will jack my daw.
I said: Wait a minute Chester, you
 know I'm a peaceful man.
He said: That's ok boy, won't you
 please do when you can? (Cho.)

Go down Miss Moses, there's nothing
 you can say.
It's just old Luke and Luke's waiting
 on the Judgment Day.
Well, Luke my friend, what about
 young Annalee?
He said: Do me a favor son, won't
 you stay and keep Annalee com-
 pany? (Cho.)

Get your cannonball now to take me
 down the line.
My bag is sinkin' low and I do believe
 it's time
To get tired of Miss Fanny, you know
 she's the only one
Who sent me here with her regards
 for everyone. (Cho.)

J: It's a strange phenomenon, for you reach them the most when you are on tour yet you can't reach them at all.

B: Well yes, but the next time I go out, it's going to be a little bit more understandable. Next time out, my hopes are to play the music in a different way.

H: How can you get around the problems you encountered last time?

B: I'm not really aware of those problems. I know they exist because it was very straining, and that's not the way work should be. But it's a situation that's pretty much all over . . . the screaming. Even some musician like Jimi Hendrix gets people seeing him who aren't coming there to scream – they're coming to hear him.



H: Do you see any way you can approach your music in a public way, that would give a different perspective to an audience?

B: Yes. Just playing the songs. See, the last time we went out, we made too much of a production of the songs. They were all longer, they were all my own songs, not too much thought had gone into the program, it just evolved itself from when I was playing single.

J: And the film we've been discussing, is that a fair summary of that kind of a tour?

B: Yes it was. I hope people get a chance to see that film.

J: Why do you think your music appeals to American Indians?

B: I would hope that it appeals to everybody.

J: I know suburban people who can't stand it.

B: Well, I wish there was more I could do about that.

J: We just heard your record being played at an elegant store in New York City, as the background for people shopping.

H: Pete Seeger told me the *John Wesley Harding* album is great to skate to. He said some records are good to skate to and some aren't, and that's a good one.

B: I'm awfully glad he feels that way about it.

J: What is your relationship to student groups, or black militants, like the kids at Columbia or at Berkeley?

B: If I met them at all, I would meet them individually; I have no special relationship to any group.

J: Do you follow these events, even from a distance, like reading a newspaper?

B: Just like anyone else. I know just as much about it as the lady across the street does, and she probably knows quite a bit. Just reading the papers, talking to the neighbors, and so forth.

J: These groups feel more about you than they do about that lady next door.

B: I can assure you I feel the same thing. There are people who are involved in it and people who are not. You see, to be involved, you just about have to be there, I couldn't think about it any other way.

J: Someone like Pete Seeger, who is different from all of us in this room, he reaches out.

B: But how much of a part of it is he?

H: Do you forsee a time when you're going to have to take some kind of a position?

B: No.

H: You don't think that events will ever reach you?

B: It's not that events won't reach me, it's more a case of what I, myself would reach for. The decisions I would have to make are my own decisions, just like anyone else has to make his own. It doesn't necessarily mean that any position must be taken.

J: Although I asked it, this is not really the kind of question I'm really concerned with. After all, if someone asked me, I could only say I do what I can, I sing my own music, and if they like to hear it, well, fine.

B: Yes, but I don't know . . . . What was the question again? You must define it better.

H: I think that every day we get closer to having to make a choice.

B: How so?

H: I think that events of the world are getting closer to us, they're as close as the nearest ghetto.

B: Where's the nearest ghetto?

H: Maybe down the block. Events are moving on a mass scale.

B: What events?

H: War, racial problems, violence in the streets.

J: Here's a funny aspect; we're talking like this here, but in a strange way, Bob has gone further than you or I in getting into such places. I just

heard from Izzy Young that the songs they were singing at Resurrection City were "Blowing In The Wind" and "The Times They Are Changing." So, in a sense by maintaining his own individual position, Bob and his songs are in the ghetto, and the people there are singing them–to them they mean action.

H: Well, the kids at Columbia University are taking a particular stand on what they see as the existing evils. They're trying to get their own say in the world, and in a way trying to overcome the people ruling them, and there are powerful people who are running the show. They can be called the establishment, and they are the same people who make the wars, that build the missiles, that manufacture the instruments of death.

B: Well, that's just the way the world is going.

H: The students are trying to make it go another way.

B: Well, I'm for the students of course, they're going to be taking over the world. The people who they're fighting are old people, old ideas. They don't have to fight, they can sit back and wait.

H: The old ideas have the guns, though.

J: Perhaps the challenge is to make sure that the young minds growing up remain open enough so that *they* don't become the establishment they are fighting.

B: You read about these rebels in the cartoons, people who were rebels in the twenties, in the thirties, and they have children who are rebels, and they forget that they were rebels. Do you think that those who are rioting today will someday have to hold their kids back from doing the same thing?

* * *

J: Are your day-to-day contacts among the artists, crusaders, businessmen or lumberjacks?

B: Among the artists and lumberjacks.

J: Crusaders?

B: Well, you mean the people who are going from here to there, the men in long brown robes and little ivy twines on their head? I know quite a few crusaders but don't have much contact with them.

J: How about leaders of the student groups? Did you know Malcolm X, or the kids from SNCC?

B: I used to know some of them.

J: Social crusaders, someone like Norman Mailer.

B: No.

J: What about businessmen?

B: I get a lot of visitors and see a lot of people, and who's a businessman? I'm sure a whole lot of businessmen have passed by the past few hours, but my recollection really isn't that brilliant.

J: Does your management serve as a buffer in translating your artistic works into business?

B: I'm just very thankful that my management is there to serve what purpose a management serves. Every artist must have one these days.

* * *

J: Would you talk of any of the positive things that drugs have to offer, how they might have affected your work?

B: I wouldn't think they have anything to offer. I'm speaking about drugs in the everyday sense of the word. From my own experience they would have nothing positive to offer, but I'm not speaking for anyone else. Someone else might see them offering a great deal.

J: But in the way of insights or new combinations, it never affected you that way?

B: No, you get those same insights over a period of time anyway.

* * *

J: For a while you were working on a book, they gave it a name *Tarantula*. Have you tried any other writing since then, or did you learn anything from the experience of trying?

B: Yes, I do have a book in me, it'll be out sometime. Macmillan will publish it.

J: Did you learn from the one you did reject?

B: I learned not to do a book like that. That book was the kind of thing where the contract comes in before the book is written, so you have to fulfill the contract.

J: In thinking over this interview thus far, it seems like that has happened to you several times over the recent years, not necessarily of your choosing.

B: Yes, that's true. But it happens to other people and they come through. Dostoevsky did it, he had a weekly number of words to get in. I understand Frederick Murrey does it, and John Updike must . . . For someone else it might be exactly what they always had wished.



J: In trying to write it, was it a difficulty of structure or concept?

B: No, there was no difficulty in writing it at all. It just wasn't a book, it was just a nuisance. It didn't have that certain quality which
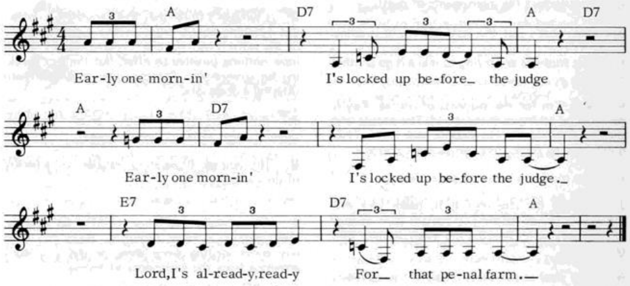
(Continued on page 23)

Penal Farm Blues

There is a strong line in all of our music which can be traced back directly to the music of Scrapper Blackwell. He was a truly great artist and did deserve more than was given him.

– Bob Dylan

Transcribed from the singing of Scrapper Blackwell on "Mr. Scrapper's Blues," Prestige Bluesville 1047.



Lord, down the road there's a wagon
 that I could own.
Down the road there's a wagon that
 I could own.
My number's 28 three thousand
 three hundred and four.

Well, I wonder why I never meet my
 friends.
I wonder why I never meet my friends.
Lord, I see more of them than I see
 my brother again.

Lord, when I got there, Lord I'd
 seen the Captain, so very true.
Lord, when I got there, I'd seen the
 Captain, so very true.
Lord, it's my first time bein' h'r, I
 didn't know what to do.

Lord, I know that penal farm is a
 lonesome place to go.
I know that penal farm is a lonesome
 place to go.
You talk about your daisy, you never
 see her anymore.
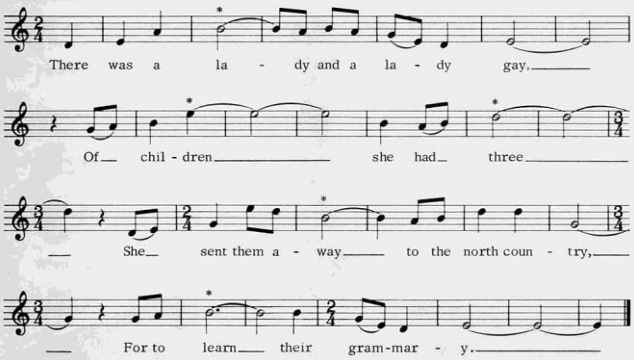
Lady Gay

This song, I first heard being sung, from a man who calls himself Frank Hamilton. It was in Chicago.

— Bob Dylan

Banjo tuning
E D G B D

Transcribed from the singing of Buel Kazee on the old Brunswick 78 album "Come Listen to My Story."



* The held notes vary in duration from verse to verse. However it is not difficult as the basic banjo accompaniment figure (♫) makes it easy to extend or shorten any held note.

They had not been there very long,
Scarcely six months and a day,
Till death, cold death, came hasting
along,
And stole those babes away.

It was just about old Christmas time,
The nights being cold and clear,
She looked and she saw her three
little babes,
Come running home to her.

She set a table both long and wide,
And on it she put bread and wine,
"Come eat, come drink, my three
little babes,
Come eat, come drink of mine."

"We want none of your bread,
Mother,
Neither do we want your wine,
For yonder stands our Saviour dear,
And to him we must resign."

"Green grass grows over our heads,
Mother,
Cold clay is under our feet,
And every tear you shed for us,
It wets our winding sheet."

now I think a book should have. It didn't have any structure at all, it was just one flow. It flowed for ninety pages.

J: I'm thinking of a parallel. You know some of these old crazy talking blues? They go on where just the last phrase of a sentence connects up to the next sentence, but the two thoughts aren't related. "Slipping up and down the mantle piece, feet in a bucket of grease, hunting matches, etc." Did it go that way?

B: More or less. They were short little lines, nothing within a big framework. I couldn't even conceive of doing anything in a big framework at that time. I was doing something else.

H: Do you think future writings will use the poetic form or the novel?

B: I think it will have everything in it.

* * *

J: Listening to the car radio, I heard that you have a song on the country music stations, "I'll Be Your Baby Tonight." I can't remember the singer's name, but I understand that Burl Ives has also recorded it.



B: A lot of people record them, they always do a good job.

J: When did you first hear Burl Ives?

B: I first heard Burl Ives when I was knee-high to a grasshopper.

J: Was that folk music to you when you first heard it?

B: Yes, I guess everybody's heard those old Burl Ives records on Decca, with a picture of him in a striped T-shirt, holding a guitar up to his ear, just wailing.

J: Did you know that his first recordings were for Moe Asch (of Folkways records)? Alan Lomax had brought him in. Who made the first recordings you are on?

B: I recorded with Big Joe Williams.

J: Where did this Blind Boy Grunt thing come in?

B: Someone told me to come down 'cause they were doing some kind of an album. So I was there and singing this song, and it only had a couple of verses and that's all, so someone in the control booth said "Do some more." I said well, there is no more, I can't sing any more. The fellow says "If you can't sing, GRUNT." So I said "Grunt?" Then someone else sitting at a desk to my left says, "What name shall I put down on this record?" and I said, "Grunt." She said "Just Grunt?" Then the fellow in the control booth said "Grunt." Somebody came in the door then and said "Was that Blind Boy Grunt?" and the lady at the desk said "Yes it was."

J: Was this Moe Asch and Marion Distler?

B: It could have been.

* * *

J: My last question is really a rehash of one aspect we've already discussed; at the moment, your songs aren't as socially or politically applicable as they were earlier.

B: As they were earlier? Could it be that they are just as social and political, only that no one cares to . . . let's start with the question again. (J. repeats question) Probably that is because no one cares to see it the way I'm seeing it now, whereas before, I saw it the way they saw it.

H: You hear a lot about the word "engaged" artists. Painters, film makers, actors, they're actively involved in current events, through their art.

B: Well, even Michaelangelo though . . .

H: Many artists feel that at this particular time in history, they can't just do their thing without regarding the larger scale around them.

B: The thing is, if you can get the scales around you in whatever you create, that's nice. If you physically have to go out there and experience it time and time again, you're talking about something else.

H: Probably the most pressing thing going on in a political sense, is the war. Now I'm not saying any artist or group of artists can change the course of the war, but they still feel it their responsibility to say something.

B: I know some very good artists who are for the war.

H: Well I'm just talking about the ones who are against it.

B: That's like what I'm talking about; it's for or against the war. That really doesn't exist. It's not for or against the war. I'm speaking of a certain painter, and he's all for the war. He's just about ready to go over there himself. And I can comprehend him.

H: Why can't you argue with him?

B: I can see what goes into his paintings, and why should I?

H: I don't understand how that relates to whether a position should be taken.

(Continued on page 67)



"DYLAN" CONT'D FROM P. 23

B: Well, there's nothing for us to talk about really.

J: Someone just told me that the poet and artist William Blake harboured Tom Paine when it was dangerous to do so. Yet Blake's artistic production was mystical and introspective.

H: Well, he separated his work from his other activity. My feeling is that with a person who is for the war and ready to go over there, I don't think it would be possible for you and him to share the same basic values.

B: I've known him a long time, he's a gentleman and I admire him, he's a friend of mine. People just have their views. Anyway, how do you know I'm not, as you say, for the war?

J: Is this comparable? I was working on a fireplace with an old local stone mason last summer, while running off to sing at the New Politics Convention. When I returned I was chopping rocks with him, and he says, "All the trouble today is caused by people like Martin Luther King." Now I respect that man, not for his comments on Dr. King, but for his work with stone, his outlook on his craft, and on work and life, in the terms he sees it. It is a dilemma.

H: I think it is the easy way out, to say that. You have to feel strongly about your own ideas, even if you can respect someone else for their ideas. (to Bob) I don't feel there is that much difference between your work now and your earlier work. I can see a continuity of ideas, although they're not politically as black and white as they once were. "Masters of War" was a pretty black and white song. It wasn't too equivocal. You took a stand.

B: That was an easy thing to do. There were thousands and thousands of people just wanting that song, so I wrote it up. What I'm doing now isn't more difficult, but I no longer have the capacity to feed this force which is needing all these songs. I know the force exists but my insight has turned into something else. I might meet one person now, and the same thing can happen between that one person (and myself) that used to happen between thousands.

J: This leads right to the last statement on my interview list: On your latest album, the focus has become more on the individual, axioms and ideas about living, rather than about society's doings or indictments of groups of people. In other words, it's more of how one individual is to act.

B: Yes, in a way . . . in a way. I would imagine that's just the way we grow.

PHOTOGRAPHS APPEARING IN ARTICLE "CONVERSATIONS WITH BOB DYLAN"

Page 9 — Marlon Brando; P. J. Probie
Page 10 — Allen Ginsberg
Page 11 — Doc Watson; Benjamin Franklin
Page 12 — Gibran; Dante
Page 13 — The Incredible String Band; Buell Kazee
Page 16 — Muhammed Ali
Page 20 — Jimi Hendrix
Page 21 — Dostoevsky
Page 25 — Burl Ives

"WHAT'S HAPPENING" CONT'D FROM P. 66

fully serve as a model to other cities.

Legions of volunteer workers aided the folklife festival, but at the core was an overworked, dedicated crew of nine. Compared with what they have wrought, dismal failures such as have taken place at Ft. Lauderdale and in some other cities seem all the more unnecessary. Learn, baby, learn.

With all this talk about food, money and crafts, don't get the idea that music was left out in the cold. The festival was primarily a musical experience, and a highly effective one. Ed Young and his cane fife and drumming brothers turned everybody on, as did the Preservation Hall Band. There was cajun music Texas-style, as well as blues (Skip James, Muddy Waters, Lightnin' Hopkins), bluegrass and country music (Ralph Stanley, Grandpa Jones, various Watsons), ic (Rev. Frederic Kirkpatrick, the Georgia Sea Island Singers) and the usual festival gamut of styles and traditions. Plus a total lack of Oscar Brands, Theo Bikels, Grateful Deads and Judy Collinses--all of whom are a gas in their own contexts. The Smithsonian, however, freed from the demands of making money (though it would be nice to come out a little closer to being in the black), was able to do its own thing.

There will definitely be another Smithsonian Folklife Festival next year, and it's likely to be at least as good as this one, and perhaps better (certainly smoother). Instead of fighting the fuzz at Newport, the mosquitoes at Mariposa, the rednecks at Ft. Lauderdale and the crowds everywhere, go to Washington and dig it. If you're free to go, and pass up the chance, you're nuts.

Jonathan Eberhart

FS-1 (11/64) **CERTIFICATE OF INSURANCE** State of New York — Department of Motor Vehicles

003 THE ÆTNA CASUALTY & SURETY COMPANY

EXPLANATION: To show continuous coverage

AN AUTHORIZED NEW YORK INSURER, CERTIFIES THAT IT HAS ISSUED A POLICY COMPLYING WITH THE FINANCIAL SECURITY ACT TO:

Robert Dylan
Bearsville, New York

POLICY NUMBER 72FA123989

EFFECTIVE FROM 1/25/66 TO 10/15/66

APPLICABLE WITH RESPECT TO THE FOLLOWING MOTOR VEHICLE:

YEAR	MAKE OF VEHICLE	IDENTIFICATION OR SERIAL NO.
1966	Ford	6T08A111917

NAME AND ADDRESS OF AGENCY OR OFFICE ISSUING FS-1
Saul Kornreich & Sons, Inc.
200 Park Avenue
New York, New York

BY [signature]
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FS-1 (11/64) **CERTIFICATE OF INSURANCE** State of New York — Department of Motor Vehicles

291 PUBLIC SERVICE MUTUAL INSURANCE CO.
393 Seventh Avenue
New York, N. Y. 10001

EXPLANATION: RE-REGISTER

AN AUTHORIZED NEW YORK INSURER, CERTIFIES THAT IT HAS ISSUED A POLICY COMPLYING WITH THE FINANCIAL SECURITY ACT TO:

Robert Dylan
Box 125
Bearsville, New York

POLICY NUMBER 30-1534

EFFECTIVE FROM 1/17/67 TO 5/4/67

APPLICABLE WITH RESPECT TO THE FOLLOWING MOTOR VEHICLE:

YEAR	MAKE OF VEHICLE	IDENTIFICATION OR SERIAL NO.
1964	TRIUMPH	M 32539

NAME AND ADDRESS OF AGENCY OR OFFICE ISSUING FS-1
Lurie + Nicholson
22 E. 40th St.
New York, N.Y. 10016

BY S M Semple
SIGNATURE OF AUTHORIZED REPRESENTATIVE

(SEE INSTRUCTIONS ON REVERSE SIDE)

FS-1 (7/67) **CERTIFICATE OF INSURANCE**

77 Recd 2-8-68 HP

- [ ] Hartford Fire Insurance Company
- [x] Hartford Accident and Indemnity Company
- [ ] Citizens Insurance Company of New Jersey
- [ ] 342 New York Underwriters Insurance Company
- [ ] 347 Twin City Fire Insurance Company

SOCIAL SECURITY OR FEDERAL EMPLOYER'S NO. [redacted]

- [x] INDIVIDUAL U.S.A. SOC. SEC. NO.
- [ ] FEDERAL EMPLOYER'S NUMBER
- [ ] CANADIAN SOC. SEC. NUMBER

EXPLANATION: Revocation Notice Received

AN AUTHORIZED NEW YORK INSURER, CERTIFIES THAT THE INITIAL PREMIUM PAYMENT REQUIRED BY SEC. 311.(5) (C) OF THE VEHICLE AND TRAFFIC LAW HAS BEEN MADE AND IT HAS ISSUED A POLICY COMPLYING WITH THE FINANCIAL SECURITY ACT TO:

Robert Dylan A/K/A Bob Dylan
75 East 55th Street
New York, N. Y.

POLICY NUMBER 10GF 194143

EFFECTIVE FROM: 11/27/67 TO: 11/27/68

(NOT ACCEPTABLE TO OBTAIN REGISTRATION PLATES AFTER 60 DAYS FROM EFFECTIVE DATE)

APPLICABLE WITH RESPECT TO THE FOLLOWING MOTOR VEHICLE:

YEAR	MAKE OF VEHICLE	IDENTIFICATION OR SERIAL NO.
1966	Ford	6T08A111917

NAME AND ADDRESS OF AGENCY OR OFFICE ISSUING FS-1
W. C. Graham Co., Inc.
100 William Street, New York, N.Y.

BY [signature]
SIGNATURE OF AUTHORIZED REPRESENTATIVE

STATE OF NEW YORK
DEPARTMENT OF MOTOR VEHICLES

(SEE INSTRUCTIONS ON REVERSE)

FS-4 (7/67) **NOTICE OF TERMINATION** State of New York - Department of Motor Vehicles

5N5836 REFER TO FS-7T 1/24/68 DC

[illegible] 7T Rec 7-8-68 HD

☒ 003 THE ÆTNA CASUALTY & SURETY COMPANY
☐ 325 THE STANDARD FIRE INSURANCE COMPANY

SOCIAL SECURITY OR FEDERAL EMPLOYER'S NO.

☐ INDIVIDUAL U.S.A. SOC. SEC. NO. ☐ FEDERAL EMPLOYER'S NUMBER ☐ CANADIAN SOC. SEC. NUMBER

HEREBY GIVES NOTICE THAT THE INSURANCE CERTIFIED BY THE COMPANY IN ITS NEW YORK MOTOR VEHICLE FINANCIAL SECURITY CERTIFICATE OF INSURANCE HERETOFORE ISSUED TO:

Robert Dylan A.K A Bob Dylan
75 E 55th St.
New York NY

WAS TERMINATED EFFECTIVE AT 12:01 A.M. 11/27/67

APPLICABLE WITH RESPECT TO THE FOLLOWING MOTOR VEHICLE:

YEAR	MAKE OF VEHICLE	IDENTIFICATION OR SERIAL NO.
66	Ford	6T08A111917

NAME AND ADDRESS OF AGENCY OR OFFICE ISSUING FS-4
AETNA CASUALTY & SURETY CO.
200 EAST 42nd STREET
N. Y. C., N. Y. 10017

BY [signature] SIGNATURE OF AUTHORIZED REPRESENTATIVE

TO BE FILED WITH THE INSURANCE CONTROL SECTION, DEPARTMENT OF MOTOR VEHICLES, 875 CENTRAL AVENUE, ALBANY, NEW YORK 12206.

State of New York - Department of Motor Vehicles

REPORT OF LOST OR STOLEN PLATES

This is to certify that on June 29, 1967 (Current Date) Robert Dylan (Name of Registrant)
P.O. Box 125 Bearsville, N.Y. (Address of Registrant)
has reported the LOSS (OR THEFT) of ☒ 1 ☒ 2 Registration Plate(s) and/or ☐ Registration Validation Sticker # 3923838 for 1967 (Year) on 1-30-67 (Date lost or stolen) to this agency.

Police Agency Woodstock P.D.

By Paul Senecal (Signature of Officer) Chief Constable Town of Woodstock N.Y. (Rank)

Registrant: To obtain replacement plates you are required to present this form and Insurance Certificate Form FS-1 to issuing office.

MV-78B (3/65)

LAST NAME 1. Dylan FIRST Robert M

LAST NAME (IF TWO OWNERS) FIRST M 2.

IF INDIVIDUAL OWNER, FILL IN NEW YORK DRIVER'S LICENSE IDENT. NO. D25451378796053 63 3

DATE OF BIRTH 5/24/41 SEX m

LOST PLATE(S)

LEGAL RESIDENCE - STREET AND NUMBER Po Bx 125 Bearsville CITY POST OFFICE COUNTY Ulster STATE ny ZIP CODE

EMPLOYER - STREET AND NUMBER CITY POST OFFICE COUNTY STATE ZIP CODE

YEAR & MAKE OF VEHICLE 1964 Triumph WEIGHT 330

VEHICLE IDENTIFICATION NO. M 32539 NO. OF WHEELS 2

CURRENT INSURANCE COMPANY (NOT AGENT) Public Service Mutual Ins. Co 393 7th Ave N.Y.C 36

INSURANCE POLICY NO. 30-12054

SPC ASSES ANNUAL FEE 5.00 TOTAL FEE PD. 2.00 EXPIRATION DATE DEC 31 1967

DO YOU HAVE A N.Y. STATE DRIVER'S LICENSE? YES ☑ NO ☐

VEHICLE LAST REGISTERED PLATE NO. 1145 YR. 67 STATE ny

EXAMINED BY Castor PLATE NO. 74165

STATE OF NEW YORK DEPARTMENT OF MOTOR VEHICLES REGISTRATION

36 ☑ MOTORCYCLE ☐ SNOWMOBILE ☐ SNOW TRAVELLER

STICKER NO. 36

160817 JUN 30 67

ULA DEPARTMENT OF MOTOR VEHICLES

FEE
CREDIT
DIFF.
RE-REG.
SPC. ASSES.
TOTAL

I CERTIFY THAT: (1) The information given on this application is true. (2) There are no unsatisfied judgments against me as a result of a Motor Vehicle accident. (3) The registration is not currently under suspension or revocation. (4) The vehicle is fully equipped in accordance with the requirements of the Vehicle and Traffic Law. (5) There are no outstanding orders against me under the Financial Security Act.

X Robert Dylan
Sign name in full. If not individual owner, give title.

PART 1 (USE BLUE OR BLACK INK) MV-640.2 (7/66)

MV-78 (1/66) STATE OF NEW YORK - DEPARTMENT OF MOTOR VEHICLES

APPLICATION FOR REPLACEMENT OF LOST, MUTILATED OR DESTROYED REGISTRATION ITEMS

- PRINT - USE ONLY BLACK OR BLUE INK

INDICATE BY A CROSS (X) MARK THE ITEM(S) TO BE REPLACED.

[X] REGISTRATION RENEWAL PART 4 [X] VALIDATION STICKER

[ ] REGISTRATION PART 3 [ ] OMNIBUS PRORATION STAMP

1. LAST NAME - OWNER(S): Dylan FIRST: Robert M.

NEW YORK DRIVER'S LICENSE OR IDENTIFICATION NUMBER: D254537879605363 3

DATE OF BIRTH: 5/24/41 SEX: M

2. LAST NAME FIRST M. NEW YORK DRIVER'S LICENSE OR IDENTIFICATION NUMBER DATE OF BIRTH SEX

3. LEGAL RESIDENCE (OF # 1) - STREET AND NUMBER-CITY OR POST OFFICE-STATE- ZIP CODE NO.: Box 125 Bearsville New York 12409

4. BUSINESS ADDRESS (OF # 1) - STREET AND NUMBER- CITY OR POST OFFICE-STATE-ZIP CODE NO.

15. IS YOUR REGISTRATION SUSPENDED OR REVOKED — SUSPENDED: YES [ ] NO [X] REVOKED: YES [ ] NO [X]

5. PLATE NUMBER: 1145

9. YEAR AND MAKE OF VEHICLE: 1964 TRIUM

12. UNLADEN WEIGHT

16. IF OMNIBUS GIVE SEATING CAPACITY

FEE $2.00

6. EXPIRATION MONTH & YEAR: DEC 31 1967

10. VEHICLE IDENTIFICATION NO.: M32539

13. MAXIMUM LOAD

7. BODY TYPE

8. CYL.

11. COLOR OF VEHICLE: Red

14. GROSS WGT.: 330

17. OMNIBUS PRORATION STAMP NO. (IF APPLICABLE)

18. DATE OF INSPECTION

19. INSPECTION CERTIFICATE NUMBER

20. INSPECTION STATION NUMBER

READ AND SIGN THE STATEMENT ON THE OTHER SIDE

614369-0 BSC

21. DECLARATION: I (WE) THE OWNER(S) OF THE ABOVE DESCRIBED VEHICLE CERTIFY THAT: (A) PROOF OF FINANCIAL SECURITY (OR PROOF OF EXEMPTION) FOR THIS VEHICLE HAS BEEN FILED WITH THE COMMISSIONER OF MOTOR VEHICLES OR ACCOMPANIES THIS FORM; (B) SAID FINANCIAL SECURITY IS CURRENTLY IN EFFECT; (C) THERE ARE NO UNSATISFIED JUDGMENTS AGAINST ME (US) AS A RESULT OF A MOTOR VEHICLE ACCIDENT; (D) THE REGISTRATION IS NOT CURRENTLY UNDER SUSPENSION OR REVOCATION; (E) THE VEHICLE IS FULLY EQUIPPED IN ACCORDANCE WITH THE REQUIREMENTS OF THE VEHICLE AND TRAFFIC LAW; (F) THE INFORMATION GIVEN ON THIS APPLICATION IS TRUE.

22. SIGNATURE OF OWNER: Robert Dylan IF OTHER THAN INDIVIDUAL, GIVE TITLE

23. SIGNATURE OF EXAMINER

24. VERIFIED BY PERSON UNIT

INSTRUCTIONS READ CAREFULLY

READ AND SIGN THE ABOVE STATEMENT.

SUBMIT THIS APPLICATION, A FEE OF $2.00 AND THE NEW REGISTRATION (PARTS 3 AND 4) TO THE OFFICE FROM WHICH YOUR REGISTRATION, OR OMNIBUS REGISTRATION PRORATION STAMP WERE OBTAINED. IF OMNIBUS REGISTRATION PRORATION STAMP IS LOST SUBMIT YOUR CURRENT REGISTRATION (PARTS 3 AND 4).

SUBMIT THIS APPLICATION AND A FEE OF $2.00 TO THE OFFICE FROM WHICH YOUR REGISTRATION WAS OBTAINED (IF POSSIBLE) TO REPLACE A VALIDATION STICKER. (BRING CURRENT REGISTRATION FOR VERIFICATION PURPOSES ONLY.)

THE NEW REGISTRATION (PARTS 3 AND 4), VALIDATION STICKER, OR OMNIBUS REGISTRATION PRORATION STAMP WILL BE ISSUED TO YOU UPON VERIFICATION AND RECEIPT IN THIS DEPARTMENT OF THE ABOVE REQUIRED ITEMS.

DO NOT SEND CASH OR STAMPS BY MAIL AS THIS DEPARTMENT WILL NOT BE RESPONSIBLE FOR ANY LOSS.

614370-0 BSC



That '66 motorcycle accident in full.



Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown.
And accept it that soon
You'll be drenched to the bone,
If your time to you is worth savin'
Then you better start swimmin'
Or you'll sink like a stone,
For the times they are a-changin'!

Bob Dylan

